Annual—Exposition Number Coming February 2

[redacted]

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JANUARY 5, 1918 **PRICE TEN CENTS**

MARY PICKFORD
In "Stella Maris"

Read Mirror Reviews—They Tell The Truth

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Douglas Fairbanks in "A Modern Musketeer"

Photoplay by Allan Dwan
Based on D'Artagnan of Kansas by E.P.Lyle Jr.
An ARTCRAFT Picture

Fairbanks chosen from the field—to open the Rivoli

FOR the third time, S. L. Rothapfel, genius of exhibitors, has chosen Douglas Fairbanks as sponsor for a new theatre.

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The fact that he has opened all of his master-creations with Fairbanks-Artcraft Pictures, and that Artcraft and Paramount Pictures form the backbone of his year's attractions, attest the quality and profitableness of these superb photoplays.

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DRAMATIC MIRROR

OF MOTION PICTURES AND THE STAGE

VOLUME LXXVIII — NEW YORK, SATURDAY, JANUARY 5, 1918 — No. 2037

GOVERNMENT CONTROL OF RAILWAYS MAY AFFECT THEATRICAL BUSINESS

Managers Wholly at Sea as to Future Methods of Operating Traveling Attractions—Passenger Agents Do Not Look for Any Great Change of Present Conditions—Shortage of Baggage Cars Serious—Stock Companies May Again Flourish

With the passing of the entire railroad systems of the United States into the hands of the Government, there is every likelihood that the theatrical business in so far as it relates to traveling attractions—will be greatly affected. Managers are wholly at sea as to the future operation of their plans for touring companies. There has been no statement issued as yet by Director General McAdoo having any bearing whatever upon the transportation of theatrical organizations, and materials, and until such an order is announced, it is very probable that the theater men will proceed with their out-of-town activities in the same manner as heretofore.

According to Ligon Johnson, attorney of the United Managers' Protective Association, the managers have not proposed any measures as yet affecting the railroad situation.

Managers at Sea About Rail Problems

"We are entirely at sea," he said, "but we expect that business will be worse than it has been recently as a result of the new transportation condition. As we understand it, freight, as it concerns war munitions, fuel and food, in the order named, is to have priority of shipment. Passenger traffic is to be greatly curtailed. There has been a shortage of baggage cars throughout the fall that has greatly impeded the transportation of theatrical property, making it necessary to call in attractions that were promising successful engagements. Naturally this shortage will be even greater under the new order.

"A number of railroad passenger agents, interviewed by a MIRROR representative, said that they had received no orders respecting transportations of any kind and were not in a position to state what would be the effect of governmental control of railroads upon traveling theatrical companies. Most of them were not certain from whom they would derive their authority or receive their salaries.

Agents Discuss New Order

"Personally, I can not see in what way the theatrical business is going to be disturbed by governmental control of railways," said an agent of one of the leading railroads. "Many traveling companies have been going out during the Fall, and while there has been a shortage of baggage cars, it has not been of such a serious character as to prevent managers from carrying out most of their routing plans. Primarily the Government's decision to take over railroads was due to a desire to obtain greater unity and efficiency for the conduct of the war. There had been conflicts between the fuel, food and munitions branches of the administration as to priority of shipment and it was in order to avoid these clashes that the radical step was taken."

Traveling theatrical companies, according to reports from other cities, have undergone unusually severe trials in reaching their various destinations. Baggage cars containing scenery and property have been held up for days on switches while freight shipments of war materials were given the right of way. As a consequence, theatrical amusements in several cities have been few and far between. According to the "Dates Ahead" department of the MIRROR there are now ninety-five attractions on tour, including plays, musical comedies and miscellaneous organizations. This is a considerable decrease from previous seasons.

International Curtails Operations

The International Circuit, which began operations a season ago with a list of between thirty and forty attractions, now is represented by but fifteen attractions. A number of road dates of Broadway successes have had to be canceled because of the failure of the production to reach its destination in time for the performance, and only the resourcefulness of company managers was responsible in other cases for dates being kept. The opening of "Words and Music" at the Fulton Theater was delayed two days because the management was unable to obtain a baggage car to move the production from Wilmington. The Al Jolson Winter Garden show was compelled to close a profitable season on tour following inability on the part of the management to obtain transportation facilities at Springfield, Mass.

Roads Closed to Passenger Traffic

From advices gathered last week theatrical managers will be compelled to take precautionary steps in regard to the railroad lines to be employed for the transportation of their companies. As one of the startling plans of Director General McAdoo, it is reported, certain railroads are to be used for freight only while passenger traffic is to be diverted to other lines, with the exception of a few accommodation trains which are absolutely necessary. The Baltimore and Ohio, and Philadelphia and Reading, are to annul passenger trains at once. Therefore, theatrical managers desiring to route companies along these lines are advised to consult passenger agents before making their bookings. This is but the first step, it is understood, to make these systems perform the function principally of carrying freight. Roads which are paralleled throughout most of their length by formerly competing systems will divide work hereafter, one to take the first and the other passengers.

There is an expectation in some quarters of the railroad world that the freight congestion will be greatly reduced throughout the country by the annulment of many passenger trains. If such is the case, it may result in a general improvement of the transportation situation. And theatrical companies will share in this improvement.

Stock May Be Re-established

If the theatrical business reaches a too serious state on the road it will probably mean the re-establishment of stock companies for the period of the war. If methods are not soon effected for the transportation of large companies the routing of attractions from one city to another, may be found to be impracticable. With a return of the old time stock company system, cities will not be left devoid of theatrical entertainment. It is likely, also, that current Broadway successes will be presented by these stock companies, thus bringing the theatrical situation up to date throughout the country, the only drawback being that they will be acted by organizations inferior to those of Broadway.

ARNOLD DALY'S NEW PLAY

Actor to Appear as Napoleon in Hermann Bahr's "Josephine"

Arnold Daly will shortly begin rehearsals of Hermann Bahr's play, "Josephine," in which he will be seen in the role of Napoleon. The piece will open in Atlantic City on Jan. 17. Harry Mestayer and Arthur Forrest will be others in the cast.

This is the second play by Bahr, in which Mr. Daly has appeared, the other having been "The Master," which he produced last season at the Fulton Theater. He was last seen in "Why Marry?" when it was presented in Chicago.

NEW THEATER TO OPEN

The new Vanderbilt Theater, now nearing completion in Forty-eighth Street, adjoining the Cort, will be opened on Saturday, Feb. 9, with a musical comedy entitled "Honor Bright." The theater has been built by Lyle D. Andrews, and the producers of the first piece are Harry Carroll, song writer, and William A. Sheer, a motion picture actor. "Honor Bright" is the work of Catherine Chisholm Cushing and Harry Carroll, and the company will include Carroll, Grace La Rue, Felix Adler, and Charlotte Granville.

QUESTION IS RAISED IN OPERA CONTRACTS

Artists Must Get Consent of Management to Appear in Pictures

The annual report that Geraldine Farrar is to withdraw from the Metropolitan Opera Company owing to opposition on the part of the management to her appearance in motion pictures has again been denied. In a statement given out Director Gatti said that there was "no foundation" for the report.

"We hope to have her with us for many years," said the director. "Nor is there any basis for the statement that the Board of Directors objected to her appearing in motion pictures."

According to an official of the Metropolitan Company, the engagement contracts of the organization contain a clause which states that all artists are forbidden to appear in motion pictures or sing for phonograph firms or other enterprises without first obtaining the consent of the company.

"We place no restraint upon the outside activities of the artists," he said. "The only condition imposed is that the consent of the company must be obtained before any artist is at liberty to accept an outside engagement.

"The consent clause is included in the contracts only to protect our own dignity. It is the company that makes the artists famous. We exploit them, give them publicity, pay them larger salaries than they can obtain in any other opera house in the world, and, naturally, we feel we have a right to control, to some extent, their activities."

THEATERS AS REFUGE

Keith Houses to Be Kept Open as Shelter for Homeless

All the vaudeville theaters controlled by A. Paul Keith, E. F. Albee and F. F. Proctor which are scattered throughout the country are to be turned over to the direction of the police during the Winter for the sheltering of the homeless. All police captains in New York were notified by the theatrical men yesterday that the theaters will be open after the evening shows and all persons applying at the police stations for night's lodgings should be sent to the nearest Keith or Proctor Theater.

This means that the Palace, Colonial, Riverside, Alhambra, Bushwick and a dozen or so other theaters in Greater New York will be kept open all night through the Winter, with men at work in the boiler rooms keeping the temperature comfortable for the sleepers in the boxes and loges.

AMERICAN OPERA PRODUCED

CHICAGO (*Special*).—The first production of "Azora," an American opera by Henry Hadley, text by David Stevens, was given here last Wednesday night by the Chicago Grand Opera company, the composer conducting. The cast was entirely American.

EACH SIDE IN BOOKING WAR EXTENDS THEATER CONTROL

Both K. & E. and Shuberts Will Probably Erect New Playhouses in New York in Fight for Leadership

That the theatrical booking war between Klaw and Erlanger and the Shuberts is being waged with increasing earnestness is proved by the fact that each side is extending its control of theaters in the big cities. Following an announcement from the Shuberts that they had acquired a theater in Providence and had increased the number of their playhouses in Philadelphia to four, Klaw and Erlanger issued a statement that they have made an arrangement with Frank R. Tate, of St. Louis, whereby they control the American Theater, in that city, for ten years, and have acquired new houses in Kansas City and Providence.

While the hostilities will be carried on bitterly in the large cities, it is in New York, theatrical circles believe, that the booking war will be waged with greatest intensity. The greater number of theaters here are controlled by the Shuberts, as a result of which the majority of independent producers, anxious for Broadway engagements, are compelled to book through them. The producer must play "Shubert time" on the road, because the Shubert New York contracts contain a clause that as the commercial value of the play depends upon the New York run, the producer must agree to book his attraction with the Shuberts in their theaters throughout the United States and Canada.

The operation of this clause becomes significant when it is seen that managers who are allied with Klaw and Erlanger are presenting their attractions on tour in Shubert houses because the Broadway engagement was played in a Shubert theater. A. H. Woods's production of "Mary's Ankle" is a case in point. It was originally produced at the Bijou Theater, and is now being shown in Shubert houses throughout the country. When this manager's production of "The Eyes of Youth" goes on the road it will also be seen in Shubert houses because its New York run was staged at the Maxine Elliott Theater, a Shubert house. Four companies of "The Thirteenth Chair," a production of William Harris, Jr., who is an ally of Klaw and Erlanger, are now touring on Shubert time because the original presentation was made at the Forty-eighth Street Theater, which the Shuberts control.

The theaters in New York which are booked by the Shuberts or are under their direction are the Winter Garden, Forty-fourth Street, Forty-fourth Street Roof, Astor, Playhouse, Broadhurst, Forty-eighth Street, Booth, Moroseo, Bijou, Casino, Maxine Elliott's, Thirty-ninth Street, Comedy, Princess, Shubert, Plymouth, Cort, Manhattan Opera House, and Longacre.

Those which are booked by Klaw and Erlanger or are under their control or that of their allies include the Empire, New Amsterdam, Liberty, Gaiety, Knickerbocker, Criterion, Cohan, Hudson, Fulton, Lyceum, Belasco, Cohan and Harris, Globe, Century, Eltinge, Harris and Republic.

A probable outcome of the booking war in New York will be the erection by both sides of several new theaters in an endeavor to obtain the larger representation of playhouses for the use of independent producers.

MANY WAR TAX REFUNDS

The total of refunds on children's war tax at the Hippodrome on Dec. 27 was 2,874 tickets. This refund is given on seats purchased for and used by children under 12 years old. The full 10 per cent. tax is collected at the box office and the excess over one cent refunded during the intermission at the special booths in charge of soldiers' wives on the various floors of the big playhouse. The average refund the Government allowed each child was seven cents.

"BABES AT THE BEACH"

"Babes at the Beach," a musical comedy, for which Dorothy Donnelly wrote the book and Augustus Barrett composed the music, will be produced outside of New York by the Shuberts on Jan. 17. Clifton Cranford, last seen in "Her Soldier Boy," will have the chief role.

AVIATION MORE AMUSING THAN EXCITING
Frank Craven demonstrates in "Going Up" the principles of aeroplaning. Interested onlookers are Frank Otto, Edward Begley and Arthur Stuart Hull

EDESON IN NEW WORK

To Appear in Health Propaganda Play, "Love Forbidden"

Robert Edeson is rehearsing a new play which will be presented in Baltimore during the week of Feb. 4, and for which he will interrupt, temporarily, his vaudeville tour. Interest attaches to the production of the play, which is called "Love Forbidden," because the work is of a propaganda nature and designed to spread information about consumption. Originally the play was produced in Paris, where it was known as "L'Amour Defendu." It is the work of Jacques Renaud, and by arrangement with Garland Giden will be presented in this country under the direction of I. Weber. He will be supported by a cast of well known players.

Mr. Edeson is appearing this week at the Riverside Theater in a new sketch, "Pearls," by W. H. Lawrence. In his company are Dorothy Arthur and John Robb.

HARRY WATSON, JR.
Appearing as any New Yorker in "Odds and Ends"

HEARD ON THE RIALTO

The exigencies of war prevented Caruso from following his Christmas custom of presenting $1,000 in gold pieces to the opera chorus and orchestra at the Metropolitan. Instead, he distributed five-dollar greenbacks—200 of them, all crisp and new.

John Cort has renounced for the period of the war all plans for the production of dramatic offerings, and will confine his activities solely to musical attractions. At least, that is the announcement of his press representative. Mr. Cort has been successful of late with his musical productions, which include "The Princess Pat" and "Flo-Flo," and it is his idea that the public prefers this type of entertainment in war time.

Mrs. Josephine Janis, whose shrewd business sense is regarded as partly responsible for her daughter Elsie's high position in the theatrical world, has issued a statement to the press denying the report that the State Department will not issue passports for her daughter and herself to leave this country for England at the termination of Miss Janis's engagement in "Miss 1917," on the ground that their right name is Bierbower and that they are Germans.

"This statement is malicious, and in every respect false," writes Mrs. Janis. "Not only has my daughter been in England since the war started, but she has left there and returned there five times since the war started, and the State Department has invariably extended to us every possible courtesy and aid."

Mrs. Janis calls attention to her ancestry which she states is descended from the Oldham family of Oldham, England. As for the Bierbowers, they "have lived in America since 1757."

Cohan and Harris apparently are not greatly perturbed by the depression in the theatrical business, for they are now represented in New York with four attractions, "The Cohan Revue" at the New Amsterdam, "Going Up" at the Liberty, "A Tailor-Made Man" at the Cohan and Harris, and Leo Ditrichstein in "The King" at the Cohan. The fact of four successful offerings in New York at one time has inspired Edwin Wallace Dunn to new poetic expression which will shortly find its way to the desks—and, perhaps, columns—of the dramatic editors.

In connection with the production of "Going Up" mention has been made of the enormous hit scored by Edith Day in a soubrette role, some critics referring to her as a discovery of the season. As a matter of fact, Miss Day has appeared on Broadway in several musical productions, including "Pom Pom" and "His Little Widows," but she has never had the opportunity to display her ability to the best advantage until she was given the role of Grace Douglas in "Going Up."

The program of "Words and Music" at the Fulton Theater announces that the words of the revue are by Shakespeare and the music by Beethoven. The management of the production can now complete their publicity by announcing that the lights in front of the theater on Thursday nights are by Rockefeller. Last Thursday night kerosene was burned outside the Fulton.

Arnold Daly seems to possess a strong liking to impersonate Napoleon. He is shortly to appear as the great warrior in Bahr's "Josephine." The play is now in rehearsal under his direction and will be presented late this month. It was as Napoleon in Shaw's "Man of Destiny" that Daly scored one of his most notable successes on the American stage. At that time some critics observed a great resemblance in features between the actor and the warrior. Mr. Daly's friends and enemies still insist that the resemblance exists.

Dorothy Donnelly simply cannot restrain her musical comedy pen. Called in to Americanize the English version of the Austrian original of "Florabella," Miss Donnelly won a distinctive success, and she began to devote more and more of her time to playwriting. Now she has completed the libretto of "Babes at the Beach," a musical comedy which the Shuberts are to produce next month.

NEW ATTRACTIONS FOR NEW YORK THEATERGOERS

Christmas Week Unusually Active—Eight Presentations, of Which Two Are Revivals—Two War Comedies Figure in List—Musical Plays Also Represented

"THE LADY OF THE CAMELLIAS"

A Play in Three Acts, by Alexander Dumas Fils. Produced by Charles Frohman at the Empire Theater, Dec. 24.

Armand Duval.....Conway Tearle
Georges Duval.....Holbrook Blinn
Prince D'Aurec.....Charles Wallace
Rene de Varville.....Percy Marmont
Gaston Rieux.....Leonard Mudie
Gustave Roger.....Charles P. Coghlan
St. Gaudens.....Maxwell Ryder
Doctor Guerin.....WallaceErskine
Bailiffs...Fred'k Raymond, Charles Webster
Marguerite Gautier.....Ethel Barrymore
Mme. Prudence.....Rose Coghlan
Nichette Duprat.....Mary Worth
Nanine.....Mary Hampton
Olympe Granier.....Edith Campbell Walker
Clemende.....Shirley Aubert
The Old Year.....Herbert Ayling
The New Year.....Cuscaden Blackwood
Baron de Giray.....Allen Ramsey
The Auctioneer.....Douglas Paterson
The Concierge.....John M. Troughton
Mme. La Comtesse D'Alencourt.....Noel Haddon

Ethel Barrymore followed in the steps of illustrious and otherwise players when she appeared as Marguerite Gautier in "The Lady of the Camellias" at the Empire Theater, Christmas Eve. It was produced in Paris, Feb. 2, 1852. It was first seen in this country at the old Broadway Theater, Dec. 9, 1852, with Jean Davenport as the heroine. It was billed then as "Camille, or the Fate of a Coquette." It was a one-night performance; later she brought it out again at the same house and it stayed for twelve nights. Miss Davenport played it in other cities. Modjeska gave it here in 1878 and her Armand was Maurice Barrymore, father of Ethel.

How many in the Empire on Christmas Eve were drawn then by the preannouncement that Miss Barrymore was to give a "revised Camille" is anybody's guess. But some there were. The version consists of a prologue and when there is a prologue there is an epilogue, "unless each without the other." True, some of the dialogue in the play by Miss Barrymore and her excellent company, is of the up-to-date brand, but considered as a whole, which is the only way to consider a play, the "Camille" at the Empire, Christmas Eve, was the "Camille" of olden times.

It would be a reflection on the intelligence of any theater patron to attempt an outline of the plot of Dumas play, even as "revised" by Edward Sheldon.

Miss Barrymore satisfied the most exacting. In all of the artifices necessary to make the part as it should be, with all of the remorse that one wants for one night, with gowns of a time gone forever, with exquisite grace and a wig of the shade which all artists give to beautiful women on the canvas, Miss Barrymore could have done no better. Some declared that her tears were not stagey. Most of the audience wept with her as she worked the tear ducts.

Miss Barrymore has a strong social following in New York. It was out in force. It was most agreeable to her. It laughed or wept at the proper time.

Others in the cast who will be pleasantly recalled are Rose Coghlan—an actress in anything she does on the stage—as Madame Prudence; Conway Tearle, as Armand, and Holbrook Blinn as the elder Duval. These three got much of the honor that was bestowed upon Miss Barrymore. The cast as a whole, showed correct training and acted wit hspirit and sympathy.

"LORD AND LADY ALGY"

Comedy in Three Acts, by R. C. Carton. Produced by William Faversham at the Broadhurst Theater, Dec. 22.

Duke of Droneborough....George Fitzgerald
Marquis of Quarmby.....Lumsden Hare
Lord Algernon Chetland.William Faversham
Hon. Crosby Jethro.....Frederick Lloyd
Captain Standidge.....George W. Howard
Brabazon Tudway.....Maclyn Arbuckle
Richard Annesley.....Franklin Fox
Montague Denton.....C. Haviland-Chappell
Mr. Jeal.....William Vaughan
Kinch.....Harvey Hays
Swepson.....Herbert Belmore
Mawley Jemmett.....Philip Leigh
Wyke.....Julian Vauxhall
Lady Algernon Chetland.....Maxine Elliott
Lady Pamela Mallison.....Mrs. Edmund Gurney
Ottiline Mallinson.....Eva Le Gallienne
Emily Cardew.....Grace Ade
Mrs. Brabazon Tudway.....Irene Fenwick
Mrs. Vokins.....Florine Arnold

We cannot help but feel great respect for a play that has the vitality to "come back" so emphatically after nineteen years of lethargy, as does "Lord and Lady Algy," R. C. Carton's comedy, ,in which William Faversham presents himself, playing the same role that he essayed at the Empire Theater during its original production, surrounded by a company including Maxine Elliott, Maclyn Arbuckle, and Irene Fenwick.

All-star casts have been subject to much justifiable criticism, but in accumulating a company of players who enjoy the privilege of having their names outlined in tungstens, except on lightless nights, Mr. Faversham has made a sagacious move, not because of the drawing power of the roster, but because the charm of the play rests solely upon the manner in which the dialogue is handled. It was faultlessly acted in its important details.

William Faversham, in the role of debt-ridden Lord Algy, whose inconsequential vices are completely overshadowed by his attractiveness and the goodness of his heart, treats the character with such care and skill that the result is as natural and finished an image as could be desired. Maxine Elliott, returning to the stage after somewhat of an absence, brings back the rare beauty, the piquant personality and the distinction of manner which were hers a few years ago. Her acting of the clever woman of horsey tendencies, who is separated from Algy, but who finally resumes her wifely place at his fireside, is done with so much ability and personal charm that it would seem as if the part were written for her.

Maclyn Arbuckle is at ease in the bumptious role of the parvenu Tudway, who suspected that Algy was having an affair with his wife, never for a minute becoming suspicious of the real home-breaker, Quarmby, Algy's brother, a part that was well played by Lumsden Hare. Mr. Arbuckle, or any other comedian, could not make reasonable the scenes in the rather forced second act, one of the few places in which the play shows its age, but in the more measured episodes he again reveals that he is a comedian with few competitors. Irene Fenwick is picturesque and winsome as his wife, and she does much to raise the role of the sentimental young woman who is about to elope with Quarmby but for the intervention of both Lord and Lady Algy. Other worthy performances are contributed by Florine Arnold, Frederick Lloyd and Philip Leigh, who makes the role of the jockey Mawley distinctive.

The type of drama which prevailed during the late nineteenth century is still visible in the numerous characters that appear purely ornamental, and the same school is noticed in the indirectness into which the story sometimes falls. But, taking it all in all, the spots that are old-fashioned are so trivial that they are hardly noticeable and surely not to be considered.

"WORDS AND MUSIC"

A Revue in Two Parts and Ten Scenes. Produced by Raymond Hitchcock and E. Ray Goetz at the Fulton Theater, Dec. 24.

The Players—Wellington Cross, Frank Mayne, Ben Hendricks, Harry Seymour, Gladys Logan, Anna May Seymour, Jay Wilson, Richard Carle, Mildred Colby, Ellen Cassidy, Edythe Whitney, Evelyn Monte, Lillian Davis, Dorothy Koffe, Evelyn Kerner, Flo Hart, Harry Tanner, Marion Davies, Elizabeth Brice, Dorothy Hermann, Ray Dooley, William Dooley, Gordon Dooley, Edna Aug, Eleanor Sinclair and Frisco.

"Words and Music" is just that, with a good deal of clowning thrown in for good measure. It is another of that increasingly popular class of entertainment known as the "intimate revue," but it is not to be compared to the smartness of its predecessors. Indeed, there is an atmosphere of amateurishness about the production. The clowning department of the offering rests on the talents of the well known and deliciously funny Dooley family, Ray, Gordon and William, who, like practically the whole cast, are drafted from vaudeville.

And speaking of vaudeville, the only manner in which "Words and Music" may be judged is in terms of acts and turns. There are some ten or more scenes, as unconnected as a broken window, and the evening is principally consumed with specialties. One of these, also one of the most humorous, is a burlesque of the Russian Dancers, done by the aforementioned and clever Dooleys. Another is a scene in a drugless drugstore, while the final setting is called upon to represent a midnight cabaret, and in this the same Dooleys furnish a few moments of real, artistic burlesque in poking fun at the prevailing idea of a song-and-dance team. Other scenes are an Oriental Seance, a Street in Tokio and a Toy Romance, which is the prettiest.

Marion Davies, who is featured on the billing in some prominence, is under no mental strain whatsoever in playing her part, except to kick her left foot and to look her ingratiatingly pretty self. The songs are divided between Richard Carle, Wellington Cross and Elizabeth Brice. The songless chorus, easy to look at, carries out the intimate idea by bowing and smiling to friends in the near vicinity.

"GENERAL POST"

A Comedy in Three Acts, by J. E. Harold Terry. Produced by Charles Dillingham at the Gaiety Theater, Dec. 24.

Sir Dennys Broughton.....Thomas A. Wise
Lady Broughton.....Cynthia Brooke
Alec.....Cecil Fletcher
Betty.....Olive Tell
Wilson.....James Kearney
Edward Smith.....William Courtenay
Albert Smith.....Wigney Percyval

Chiefly significant in "General Post," the new comedy of present-day English manners, is its study in psychology of a hide-bound English squire. Therein we glimpse the England of ante bellum times and the smug complacency against which the warnings of Lord Roberts broke in vain. But the portrayal of his orientation, in respect to class distinction, to a new point of view when war, the eternal socialist, performs its miracle of inversion is perhaps the least convincing element in the play. Its medium for accomplishment is military rank, and, as there is no opportunity granted the tailor Smith, as there was Crichton, to demonstrate visibly his innate superiority over his peers, the result is amusing but hardly reasonable. Or, to look at it another way, one can never quite conceive of so exceptional a person being a tailor. Somewhere or other congruity is dreadfully ill-treated.

The story, however, is of an English squire's household and of an English squire's daughter, who falls in love with her father's tailor about three years before the outbreak of the war. The family, unused to toil for numerous generations, are properly horrified at the daughter Betty's evident taste for "low-life," and the squire interviews the tailor to remonstrate with him. The tailor, a gentleman, assures Sir Dennys of his consciousness of his "place" and that he has no intention of forgetting it. When next we see them the war has been raging a year and Alec, the squire's son, is in a regiment under the command of the quondam tailor, Smith. From here on the action has to do with the overcoming of class prejudice—to the family's ultimate sanction of Betty's marriage to General Smith.

"General Post" seems a play that came very near being serious; or, at any rate, it produces an effect, because it stimulates thought, which makes one want to take it so. The title is derived from the theme's suggestion to an old English parlor game wherein the players changed places. William Courtenay, with his incisive speech, gave a clear and finished performance of the tailor Smith, while Thomas A. Wise did excellently in the role of the old English squire. Olive Tell, as Betty, was most youthfully engaging, with an occasional smile of malice and mischief which was most amusing. Cynthia Brooks and Cecil Fletcher were excellent as the wife and son of the squire, as were James Kearney and Wigney Percival in the roles of butler and tailor.

"PARLOR, BEDROOM AND BATH"

Farce in Three Acts, by C. W. Bell and Mark Swan. Produced by A. H. Woods, at the Republic Theater, Dec. 24.

Nita Leslie.....Francine Larrimore
Mary.....Mary Vallen
Virginia Embry.....Helen Menken
Lelia Crofton.....Carolyn Lilla
Angelica Irving.....Sydney Shields
Reginald Irving.....John Cumberland
Geoffrey Haywood.....Will Deming
Frederick Leslie.....Richard Gordon
Samuel Barkis.....C. W. Butler
Polly Hathaway.....Florence Moore
Wilfred Rogers.....Tommy Meeds
Carroll.....Nick Judels

"Parlor, Bedroom and Bath" possesses the initial advantage of having been fashioned from the same pattern as "Fair and Warmer," but the workmanship of the new farce at the Republic is not of the adroit and clever quality that brought wide popularity to Avery Hopwood's product. However, "Parlor, Bedroom and Bath" contains elements that have always insured suc-

(*Continued on page 7*)

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GIVING A THEATER CHARACTER

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And in the success of the Regent, the Strand, the Rialto and now, in all probability, the Rivoli, there is a lesson for exhibitors of more limited resources. Mr. ROTHAPFEL has never had an exclusive market from which to select his attractions. The pictures he shows are available for every exhibitor in the country and musicians of ability may be engaged.

The secret of prosperity lies in showmanship—the kind of showmanship which is intuitive in its comprehension of public taste. Mere size does not insure the popularity of a theater. That has been proven frequently enough in New York. Even comfortable surroundings in conjunction with pleasing pictures and an efficient orchestra, or three shows for the price of one—an experiment tried at the Grand Central Palace a few years ago—do not necessarily mean success. The showmanship that prevails gives to a house a definite character that stands for good entertainment.

The character of the Rialto and the Strand is firmly established with the theater-going public of New York. Paradoxical as it may appear, these two theaters are, at the present time, stronger than the pictures which they present. For a photoplay to be shown in either one of them is regarded as a mark of merit and producers advertise this endorsement in offering their product to other buyers. They are institutions such as the famous stock companies of an earlier day and their clienteles are faithful. They have a certain individuality which makes even a poor picture passable and a good picture better.

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YOU have heard it said in olden times, "Strange that a harp of a thousand strings should keep in tune so long." We do not know how many strings are attached to the theatrical harp since a majority of the nations of the earth went into human butchery, but they keep throbbing to the same old air, the words being something like these: Why do managers walk the floor? or, Why don't the old crowds turn out as in other times. We have harped on these strings somewhat ourselves, not because of any expert equipment as a harpist, but because it's being done.

While many managers are sorrowful, and many theatergoers are "cussin' the Government" for taxing the slips of admissions, there are other reasons, painfully unsentimental, which have put additional flies in the ointment.

Uncomplainingly as the public has tried to appear, there is no question about its having become droopy in the shoulders over the incessant and increasing demand for this, that and the other benefit or project. One cannot walk a block in this city without being "held up" for a "come down" from a penny up.

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A VETERAN MANAGER RETIRES

IT IS not often that one reads or hears of the retirement of a theatrical manager. Managers die in the course of events, but few quit and sit in a corner to think over their experiences. In New York there is one who broke away, but whether it was because he tired of a multiplicity of lawsuits or because he just tired of the game is not certainly known. Reference is had, of course, to OSCAR HAMMERSTEIN. Actors enter and exit, but the manager lingers. If he does quit he is liable to come back. It is not strange, for managing a theater has fascinations. What the joys are is a problem to laymen, for no matter how successful a manager may be he is nearly always restless and frequently unhappy.

The latest example in the line of quitting is J. FRED. ZIMMERMAN, Sr., who has just retired from the old Chestnut Street Theater in Philadelphia. He stayed at his post for thirty years—nearly a generation. He is seventy-three years on his way, and this may account for his retreat. Perhaps few playgoers of New York recall that Mr. ZIMMERMAN was once manager of the old Olympic Theater in this city. And it was Mr. ZIMMERMAN who in 1877 brought out at the Academy of Music here, DENEVO, the Italian impresario, whose organization presented the first Italian opera heard in America. Few, if any, remember that seats for that performance sold for five dollars each.

Quit as he has, Mr. ZIMMERMAN looks not mournfully back upon the past. "I love the theater and the people connected with it," he said when he stepped down. "They are wholehearted and sincere, and they would do anything in the world for you. . . . They wear their hearts on their sleeves and will turn their days upside down to have you like them. Most people have got the actor wrong. His voice and pose, both the unconscious training of a stage need and habit, cause this. Meet him in a clubby corner and he will tell you his age and income and draw words out of his mouth like a magician does ribbons."

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AT THE moment of this writing there are two principal causes for everything—the war and moving pictures. The former cannot be the reason for the passing of the opera glass, but a San Francisco writer thinks that the latter has put the "kibosh"—that is the word used on the Pacific Coast—on the decadence of the old lens in the playhouse.

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The farce revolves about the efforts of a young husband to demonstrate to his quixotic wife that his past—and present, too, for that matter—are as lurid and donjuanesque as she believes them. It is a difficult assignment for him, as he is utterly innocent of any capacity for feminine intrigue. What to do, what to do?—as George Hassell would bluster.

Comes an obliging friend who arranges that the unsavory reputation-hunting wife shall catch husband at a hotel with another woman, but the plan miscarries, and husband finds himself in the room engaged for Mr. and Mrs. Smith, with three different woman, two of them friends of his wife. Matters are straightened out in the end, with the assistance of a resourceful newspaper woman, and wife is firmly convinced of her husband's perfidy.

John Cumberland acted the part of the husband with bland and casual innocence that made his performance particularly amusing. Florence Moore was boisterously funny as the newspaper woman. Sydney Shields was winsome as the wife, and Francine Larrimore acted a prominent role with charm and vivacity

"BILLETED"

Three-Act Comedy by F. Tennison Jesse and H. M. Harwood. Produced at the Playhouse, Dec. 25.

Rose	Margaret Hoffman
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Rev. Ambrose Liptrott	Roland Rushton
Penelope Moon	Phyllis Birkett
Betty Taradine	Miss Anglin
Col. Preddy	Langdon Bruce
Capt. Rymill	Edward Emery
Cook	Myra Burrington
Mr. MacFarlane	Howard Lindsay

Patrons of W. A. Brady are indebted to him for a most acceptable Christmas gift—the presentation of "Billeted," in which Margaret Anglin appeared and in which she proved herself as capable in comedy as she has shown herself to be in emotional plays. "Billeted" contained enough of the war flavor to make it exactly up to the minute. Miss Anglin first played the part, Betty Taradine, in Philadelphia a few weeks ago, when the title of the play was "Lonely Soldiers." As "Billeted" it has been going strong at the Royal Theater, London, for over a year.

It is a safe assumption that the Christmas night audience at the Playhouse went away with the feeling that the day was complete. The play is the sort that aids digestion. It is one of the best comedies seen in New York this season. There are nine people in the cast and each fits the part portrayed. This is an exception. Although it is apparent in the second act that there is to be a reconciliation between Betty Taradine and her husband, Captain Rymill (Edward Emery), the authors of the play so deftly conceal the way in which it is to be accomplished that the situation adds zest to the story and the audience is kept guessing. Captain Rymill knows what is coming all the time and the fun which he is enjoying over the denouement is infectious.

Mr. Emery is one of the most composed actors. He made his part in "Billeted" secondary to that played by Miss Anglin. The three acts are in the same setting. The place is the manor house in Petworthy, England. Mrs. Taradine and her husband have become estranged. He goes to Egypt and takes another name. Thrown upon her own resources Mrs. Taradine provides two British officers with the comforts of her home. One of these officers is Colonel Preddy (Langdon Bruce), the other is Captain Rymill, Mrs. Taradine's husband. She is not certain he is living and the way in which she learns that he is one of the officers billeted under her roof is one of the most amusing situations and the best in the play. It is worth the cost of the ticket, Government tax included.

Penelope Moon (Phyllis Birkett) is the vivacious creation and never breaks. The Rev. Ambrose Liptrott (Roland Rushton), dominie of the parish, is amusing in all he does, without meaning to be. One of the best bits of character work is that of Howard Lindsay as Mr. MacFarlane, of the bank. His Scotch dialect and makeup would make Harry Lauder envious.

The climax is speedy and most satisfying. In this the reconciliation of Betty Taradine and her husband and the engagement of Penelope Moon and Colonel Preddy are effected.

"GOING UP"

Musical Farce, Founded on James Montgomery's Comedy, "The Aviator." Book and Lyrics by Otto Harbach. Music by Louis A. Hirsch. Produced by Cohan and Harris, at the Liberty Theater, Dec. 25.

Miss Zonne	Ruth Donnelly
John Gordon	John Park
F. H. Douglas	Donald Meek
Mrs. Douglas	Grace Peters
Jules Gaillard	Joseph Lertora
Grace Douglas	Edith Day
Madeline Manners	Marion Sunshine
Hopkinson Brown	Frank Otto
Robert Street	Frank Craven
James Brook	Arthur Stuart Hull
Sam Robinson	Edward Begley
Louis	Francois Vaulry

If, to make a good musical comedy, you first take a rollicking farce, add a dozen lyrics, as many tunes, and a score of blithesome coryphees, then you have the recipe for "Going Up." And really it has worked so often and well before that one wonders why original books are ever written; particularly as original books are so frequently bad. But "Going Up" is not an original book, nor is it anything like bad, for, on the contrary, it possesses more points of comic interest than any other musical play in town. It is a genuinely funny farce, made doubly so by the drolleries of Frank Craven, and supplemented pleasantly by a sparkling musical score. It is everything and more in the way of diversion.

The plot, of which there is a technical sufficiency to satisfy a pupil of Professor Baker's, revolves within and without a summer hotel in the Berkshires and about the person of one Robert Street, an author of a "six best seller" on aviation. Basking in his own glamour, Street, in a weak moment, permits a friend to boast of his familiarity with aeronautics, with the result that he is coerced into an aero race with a real, honest-to-goodness aviator. His dismay on learning of his predicament and subsequent futile efforts to extricate himself provide Mr. Craven, in the role of the author-aviator, with some of the best laughter provoking material of his career. The author, in order to win the hand of the girl he loves, finally makes the flight, defeating, amidst great excitement, the real man of the air.

The music is tuneful in the extreme, and there is a number called "Tickle Toe" which, alone, provides "Going Up" with its reason for being. Edith Day, its sponsor, is so rarely graced with good looks and charm, that she crowds Mr. Craven dangerously for first place honors. Her dance in the "Tickle Toe" number is a complete delight, and it stopped the show. Edward Begley, as the Mechanician, gave a wonderfully droll and humorous performance whose memory brings a chuckle. Other numbers that were well and deservedly received were, "If You Look in Her Eyes," "Do It for Me" and "Going Up."

"WHY MARRY?"

Comedy in Three Acts by Jesse Lynch Williams. Produced by Selwyn and Company, at the Astor Theater, Dec. 25.

Jean	Lotus Robb
Rex	Harold West
Lucy	Beatrice Beckley
Cousin Theodore	Ernest Lawford
Uncle Everett	Nat C. Goodwin
Helen	Estelle Winwood
Ernest	Shelley Hull

Scorning what has come to be called the technique of stage writing, but with an intellectual flavor and a distinct note of fresh treatment, Jesse Lynch Williams in his new comedy, "Why Marry?" threshes out all the old and familiar arguments, pro and con, on the question of the marriage institution and its place in society. The author's primary intention seems to be a protest against the prevailing ideas on the subject of marriage.

The attack is made in the form of bright comedy, sometimes suggesting the style of Shaw, but never falling into an imitation, and after bordering on what appears to be anti-marriage propaganda he ends the play with the argument inevitably advanced that the only solution of the marriage question lays in a respect for the conventions whether civil or churchly. Half of the charm of the play is derived from the fact that there is a constant suggestion of the author laughing behind his palm at his own theories. He hammers away at current standards of conduct in long argumentative but always clever dialogue.

Looking at "Why Marry?" from all sides, it seems that there is nothing that will keep it from providing New York theatergoers with one of the pleasantest evenings that is possible at the present time.

There is little story to the play. Before a background of various examples of unhappy marriage is placed the young scientist in love and beloved by his young assistant, who only found hypocrisy in marriage as it presented itself to them. She wants to go to Paris with him, but not as his wife. She prefers the independence of free association to the restrictions brought about by marriage. The couple are convinced that their love is real and beautiful, and that they are truly working out an ideal. But in the end they are tricked into the legal ceremony.

By delightfully human character studies the play is developed, and one of these is in the hands of Nat Goodwin, who plays the role of the uncle, a jurist, with his own ideas on marriage, with rare skill and subtlety.

Edmund Breese never was better than in the role of John, and Estelle Winwood was just right as Helen. Ernest Lawford made the part of the clergyman real, and Beatrice Beckley gave a moving performance of the "old-fashioned wife in the new-fashioned home." Shelley Hull looked a little too outdoorish as the scientist, but he acted with authority, especially in the love scenes. Harold West and Lotus Robb were by no means inconspicuous in small roles.

OTTOLA NESMITH

Ottola Nesmith has replaced Violet Kemball Cooper in the role of Muriel Eaden in "The Gay Lord Quex," with John Drew and Margaret Illington, under the management of John D. Williams. She will be remembered for her work in the past with David Belasco, Henry Miller and Margaret Anglin in "A Woman of No Importance." Miss Nesmith has a charming personality and a finely developed artistic talent.

AMONG SEASON'S HITS

"Cheer Up," at the Hippodrome; "The Masquerader," at the Booth, and "Lombardi, Ltd.," at the Morosco, are among the established successes of the theatrical year of 1917-18, the engagements of which date back to the early season. In an article printed in the last issue of the MIRROR to the effect that the Broadway theatrical map had again assumed a formidable character, mention was made of the attractions which had been running since the early part of the season. The names of "The Masquerader," "Cheer Up" and "Lombardi, Ltd.," were omitted only because of lack of space.

TO GIVE SCANDINAVIAN DRAMA

The second bill of the Greenwich Village Theater is announced to open on Monday evening, Jan. 6. The program will be solely devoted to the presentation of a four-act drama by Hjalmar Bergstrom, called "Karen," and translated from the Scandinavian by Edwin Bjorkman. Fania Marinoff will be seen in the title role, and others in the cast will be Frank Conroy, Grace Henderson, Mary Pyne, Helen Robbins, Harold Meltzer, Margaret Fareleigh, Joseph Macauley, Edwin Strawbridge and Loie Earle.

TO PRODUCE "MAGGIE"

George C. Tyler has begun rehearsals of a new comedy by Edward Peple, entitled "Maggie." The out-of-town premiere will take place in Toronto on Jan. 14, and the play will later be presented in New York. Phyllis Neilson-Terry will appear in the stellar role.

"CINDERELLA JANE" FOR STAGE

Through the office of Samuel French, Fred V. Greene, Jr., has arranged to dramatize Marjorie Benton Coooke's latest novel, entitled "Cinderella Jane." The play will be produced in the Spring.

ESTABLISHED JANUARY 4, 1879

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OF MOTION PICTURES AND THE STAGE

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LYNDE DENIG, Editor

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The climax is speedy and most satisfying. In this the reconciliation of Betty Taradine and her husband and the engagement of Penelope Moon and Colonel Preddy are effected.

"GOING UP"

Musical Farce, Founded on James Montgomery's Comedy, "The Aviator." Book and Lyrics by Otto Harbach. Music by Louis A. Hirsch. Produced by Cohan and Harris, at the Liberty Theater, Dec. 25.

Miss Zonne	Ruth Donnelly
John Gordon	John Park
F. H. Douglas	Donald Meek
Mrs. Douglas	Grace Peters
Jules Gaillard	Joseph Lertora
Grace Douglas	Edith Day
Madeline Manners	Marion Sunshine
Hopkinson Brown	Frank Otto
Robert Street	Frank Craven
James Brook	Arthur Stuart Hull
Sam Robinson	Edward Begley
Louis	Francois Vaulry

If, to make a good musical comedy, you first take a rollicking farce, add a dozen lyrics, as many tunes, and a score of blithesome coryphees, then you have the recipe for "Going Up." And really it has worked so often and well before that one wonders why original books are ever written; particularly as original books are so frequently bad. But "Going Up" is not an original book, nor is it anything like bad, for, on the contrary, it possesses more points of comic interest than any other musical play in town. It is a genuinely funny farce, made doubly so by the drolleries of Frank Craven, and supplemented pleasantly by a sparkling musical score. It is everything and more in the way of diversion.

The plot, of which there is a technical sufficiency to satisfy a pupil of Professor Baker's, revolves within and without a summer hotel in the Berkshires and about the person of one Robert Street, an author of a "six best seller" on aviation. Basking in his own glamour, Street, in a weak moment, permits a friend to boast of his familiarity with aeronautics, with the result that he is coerced into an aero race with a real, honest-to-goodness aviator. His dismay on learning of his predicament and subsequent futile efforts to extricate himself provide Mr. Craven, in the role of the author-aviator, with some of the best laughter provoking material of his career. The author, in order to win the hand of the girl he loves, finally makes the flight, defeating, amidst great excitement, the real man of the air.

The music is tuneful in the extreme, and there is a number called "Tickle Toe" which, alone, provides "Going Up" with its reason for being. Edith Day, its sponsor, is so rarely graced with good looks and charm, that she crowds Mr. Craven dangerously for first place honors. Her dance in the "Tickle Toe" number is a complete delight, and it stopped the show. Edward Begley, as the Mechanician, gave a wonderfully droll and humorous performance whose memory brings a chuckle. Other numbers that were well and deservedly received were, "If You Look in Her Eyes," "Do It for Me" and "Going Up."

"WHY MARRY?"

Comedy in Three Acts by Jesse Lynch Williams. Produced by Selwyn and Company, at the Astor Theater, Dec. 25.

Jean	Lotus Robb
Rex	Harold West
Lucy	Beatrice Beckley
Cousin Theodore	Ernest Lawford
Uncle Everett	Nat C. Goodwin
Helen	Estelle Winwood
Ernest	Shelley Hull

Scorning what has come to be called the technique of stage writing, but with an intellectual flavor and a distinct note of fresh treatment, Jesse Lynch Williams in his new comedy, "Why Marry?" threshes out all the old and familiar arguments, pro and con, on the question of the marriage institution and its place in society. The author's primary intention seems to be a protest against the prevailing ideas on the subject of marriage.

The attack is made in the form of bright comedy, sometimes suggesting the style of Shaw, but never falling into an imitation, and after bordering on what appears to be anti-marriage propaganda he ends the play with the argument inevitably advanced that the only solution of the marriage question lays in a respect for the conventions whether civil or churchly. Half of the charm of the play is derived from the fact that there is a constant suggestion of the author laughing behind his palm at his own theories. He hammers away at current standards of conduct in long argumentative but always clever dialogue.

Looking at "Why Marry?" from all sides, it seems that there is nothing that will keep it from providing New York theatergoers with one of the pleasantest evenings that is possible at the present time.

There is little story to the play. Before a background of various examples of unhappy marriage is placed the young scientist in love and beloved by his young assistant, who only found hypocrisy in marriage as it presented itself to them. She wants to go to Paris with him, but not as his wife. She prefers the independence of free association to the restrictions brought about by marriage. The couple are convinced that their love is real and beautiful, and that they are truly working out an ideal. But in the end they are tricked into the legal ceremony.

By delightfully human character studies the play is developed, and one of these is in the hands of Nat Goodwin, who plays the role of the uncle, a jurist, with his own ideas on marriage, with rare skill and subtlety.

Edmund Breese never was better than in the role of John, and Estelle Winwood was just right as Helen. Ernest Lawford made the part of the clergyman real, and Beatrice Beckley gave a moving performance of the "old-fashioned wife in the new-fashioned home." Shelley Hull looked a little too outdoorish as the scientist, but he acted with authority, especially in the love scenes. Harold West and Lotus Robb were by no means inconspicuous in small roles.

OTTOLA NESMITH

Ottola Nesmith has replaced Violet Kemball Cooper in the role of Muriel Haden in "The Gay Lord Quex," with John Drew and Margaret Illington, under the management of John D. Williams. She will be remembered for her work in the past with David Belasco, Henry Miller and Margaret Anglin in "A Woman of No Importance." Miss Nesmith has a charming personality and a finely developed artistic talent.

AMONG SEASON'S HITS

"Cheer Up," at the Hippodrome; "The Masquerader," at the Booth, and "Lombardi, Ltd.," at the Morosco, are among the established successes of the theatrical year of 1917-18, the engagements of which date back to the early season. In an article printed in the last issue of the MIRROR to the effect that the Broadway theatrical map had again assumed a formidable character, mention was made of the attractions which had been running since the early part of the season. The names of "The Masquerader," "Cheer Up" and "Lombardi, Ltd.," were omitted only because of lack of space.

TO GIVE SCANDINAVIAN DRAMA

The second bill of the Greenwich Village Theater is announced to open on Monday evening, Jan. 6. The program will be solely devoted to the presentation of a four-act drama by Hjalmar Bergstrom, called "Karen," and translated from the Scandinavian by Edwin Bjorkman. Fania Marinoff will be seen in the title role, and others in the cast will be Frank Conroy, Grace Henderson, Mary Pyne, Helen Robbins, Harold Meltzer, Margaret Fareleigh, Joseph Macauley, Edwin Strawbridge and Loie Earle.

TO PRODUCE "MAGGIE"

George C. Tyler has begun rehearsals of a new comedy by Edward Peple, entitled "Maggie." The out-of-town premiere will take place in Toronto on Jan. 14, and the play will later be presented in New York. Phyllis Neilson-Terry will appear in the stellar role.

"CINDERELLA JANE" FOR STAGE

Through the office of Samuel French, Fred V. Greene, Jr., has arranged to dramatize Marjorie Benton Coooke's latest novel, entitled "Cinderella Jane." The play will be produced in the Spring.

WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

Considerable Smoke But Little Flame in a Certain Project—The Folly of Urging Higher Admissions When Patronage Is Poor—Comments on the Trade Press

"It is for this reason," said the genius Hodkinson in the advance announcement, "more than for any other, that I am tying my forces to the Motion Picture Plus as *the one means by which quality can again be stamped upon a product*, for only by going to the public with the leverage of unmistakable quality can we turn this business back into substantial, sane, profitable business channels." The reason is: "The Motion Picture Plus will therefore be the first true stabilizer of quality production." Then a description of "the first true stabilizer" the following week. It is a mere photographic process in which "the stereoscopic effect has at last been achieved," and which "allows more actors, more action, with figures the same size or larger than they now appear." If this is all, we are frankly disappointed. Granting that the new photographic process is all Mr. Hodkinson claims for it, what does *it* do to correct the manifold production and distributing evils existent to-day—faults that Mr. Hodkinson announced he was aware of, and as much as intimated he was ready to remedy? If the announcement of improved photography is the plan, then he has no plan. The Old Exhibitor wishes Mr. Hodkinson well with the Motion Picture Plus. But he is startled to see so little flame after so much smoke.

Some of the trade press continue the higher admissions agitation, despite the fact that it is getting harder all the time for exhibitors to get even normal admissions in these abnormal times. I constantly see headings like this in the trade press—it's an *actual* one—"Depression felt severely in Boston; higher admissions the only hope." The utter ridiculousness of the trade paper yawp is clear in that short line. The money tightness has reached Boston, as it has every other city in the land, and Bostonians are saving their movie money. Therefore, the trade paper supposes that the Boston exhibitors, to win back this patronage, will RAISE THE ADMISSIONS! Isn't it most preposterous? Of course, the Boston exhibitors contemplate nothing of the sort. Any of them who increased admissions at this time would go broke so fast it would make their heads swim. And they all know it. But somehow the "well informed" trade press doesn't.

Our trade press is at once our greatest pride and our greatest joke. There is likely no trade press that is so eagerly read by the industry it affects to inform. But, editorially, it is almost completely without influence through just such bulls as the agitation to increase the admission scale NOW. As Harry Raver once said, we lack a J. P. Chalmers. One man showed the qualities of a successor, but he, too, has succumbed to the higher admissions call. His news pages tell of the loss of exhibitor patronage through the financial stringency and his editorials advise increasing the admission scale! How to reconcile the fact with the contention is too difficult for me!

This inane agitation is entirely without precedent.

I defy the trade press to show me *a single line of entertainment or amusement, dependent on public support for its existence, that ever raised its prices during times of public depression.*

Nothing delighted me recently more than the keen legal battle waged by Attorney Hartman of Universal in behalf of a movie news weekly's right to film public persons. We thought that Universal was missing a chance for splendid world-wide publicity by not christening this fight as one for "Free Camera." We spoke of that fight of the long-ago for "Free Speech, Free Press." Universal evidently doesn't read us and passed the opportunity up. But George Creel didn't. The spirit of our remarks was present in his recent statement re Funkhouser, and he spoke for a "Free Film." "Free Camera" as a phrase for the photographic rights' battle and "Free Film" to cover the censorship one—if popular phrases win popular fights, could the industry do better?

"Free Film" reminds me of Governor Whitman, who made it possible in the great State of New York. Yesterday he made an end to the century-old "cell block" at Sing Sing Prison, and to-morrow (they say) he may be compelled into the presidential race. For the man has admirers. Certainly the entire motion picture industry of the Empire State, remembering the Stivers censorship bill, which the Governor's veto alone prevented from becoming a law, hold him no ill will. We are warned on every hand to "stay out of politics," but how can we desert our friends? We have every right, as a matter of fact, to turn our Screen to the account of statesmen who protect the Screen. And the Whitman protection was no mean protection. Had the greatest state in our land adopted state-censorship, the rest of the states would have fallen quickly into line. We would have been in the hands of grafters and politicians the land over. It may be that by "going into politics," *on occasion*, we go *out* of the hands of the *politicians*. At any rate, if a brave Governor has made our fight his, it seeems to me to be mere justice to make his fight, should he be called upon to make it, *ours*.

While we exhibitors are skimping and sweating to "get by" in these parlous times, the $300,000 cost announcement of a seven-reel comedy production is less an advertisement than a moral pointer. Think of what the clear waste involved in such an expenditure would do to aid the Red Cross in its work here and abroad? What a side light on producing conditions! They are as bad as, or worse than, confidential rumbles from the studios have told us. And the best the producers can do is to advise the merging of exchanges and the consequent saving of salesmen's and shipping clerks' (fifteen per!) salaries. Or that the exhibitor raise *his* prices. It is all a gigantic mockery! Take the statement of the very firm that announces the comedy that cost $300,000: "We have no doubt that in time the production of motion pictures will be as carefully systematized as a packing house, where they sell every part of the pig but the 'squeal.' At present we are progressing too rapidly in big things to occupy ourselves in stuffing up little leaks. At the same time the wastage is less than appears to the superficial observer." LESS—and seven-reel comedy pictures cost $300,000 to make? I have never read a more incongruous statement. Of course, I know who is to blame. The Exhibitor! If he had raised his admission prices, such pictures wouldn't have cost such amounts!

I told here last week of the criminal waste of production funds by foreign directors who had been compelled to get along on small expenditures in their native lands. I intimated that there was a peculiar weakening of the spine on the part of the American producers who tolerated this. But maybe I was wrong. One of the worst of the foreign wasters came to his employers for a letter of recommendation on the completion of the picture.

"Why, of course," said the "easy" Americano, calling over the stenographer. And this is what he dictated, while the director sat alongside, all attention.

"To whom it may concern:

"Mr. P—— has just completed a picture for me. We have viewed the production on the screen and find it a splendid one, an opinion in which all the critics and press reviewers agree. Indeed, we doubt if there is a better man anywhere than Mr. P—— in his line. But he is a man totally without conscience—"

Here the pompous foreigner looked startled.

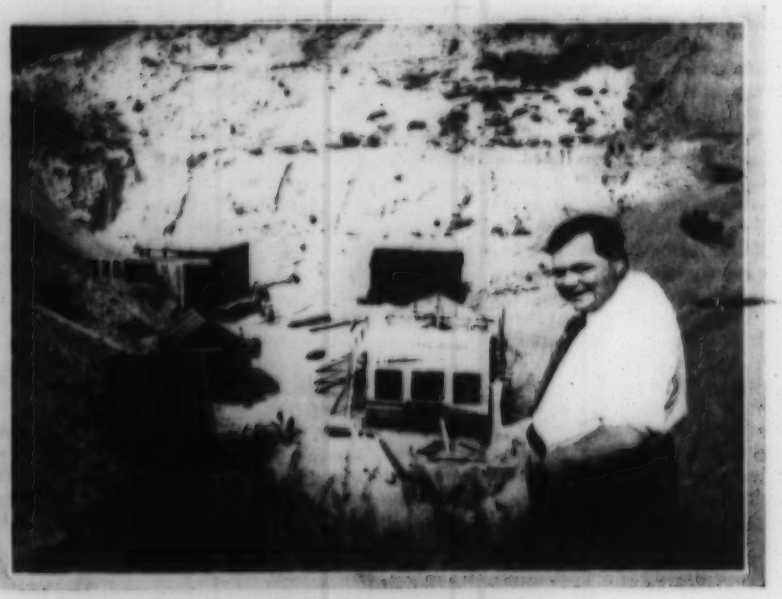
"He stopped work in the middle of this expensive production," the producer dictated on, "in order to hold us up for more salary. He does not know the meaning of honor or the value of a dollar, *if the dollar is someone else's*. Had he our interests even slightly at heart he might have cut his production expenditure in half. As it was he criminally feathered his own nest and—"

"This is an insult," cut in the waiting director, now red in the face. "I will sue."

"Sue if you like, you ungrateful pup," said the executive. "Do you think you can waste my money and then have me lie to another *American sucker* for you?"

The incident verifies our previous statement completely. The "American sucker" is "getting his good" from some of the foreign directors. But we were wrong, as aforesaid, in one particular. The "American sucker" worm is turning.

In speaking about the questionable nature of so many entrants into the "Fil-lum Business," I trust I am not misunderstood as meaning that all beginners are mere fly-by-nights. I simply say that *all too many* of them are. Occasionally new picture concerns start, the personnels of which are their own guarantee of the reliability of the corporation. Such a house is the new Renowned Pictures Corporation, who have already made a record as purchasers of big feature films. I think that they control complete American rights on seven of them. The heads of this house are Akiba Weinberg and Maurice Fleckles, hence my pointing a moral through the Renowned. Weinberg was for years a watchdog at Famous Players and helped shape their successful production policy. He was one of the "men behind" of whom the world seldom hears, the sort who work hard, work quietly and work sincerely, and whose word is their bond. Maurice Fleckles has been the great friend-maker of the Universal. He is a relative of Carl Laemmle, who has relatives that have created enemies for the Universal on every hand. But Fleckles is a broad-gauged, whole some chap. And like his partner, a real responsible business man. There has been such a lack of responsibility in the average corporation formed to sell motion picture state rights, that I can see why Fleckles and Weinberg are sure of their field. Even in this day of "weak market." For the poorer the market the keener are those who compose it to trade with distributors of proven responsibility. It's plain suicide to be "handed one" by the fly-by-nights these times!



THE REAL FATTY ARBUCKLE
To Appear Shortly in "Out West"

Do you remember how I deprecated the movement to have Chaplin "join up," and stated he was doing his country and the Allied world more good with his screenshine than he possibly could with a rifle? I have startling confirmation of this in an item about the cinema entertainments of the English soldiers in France.

"In the earlier stages of the war," says this item, "there was not a little confusion in handling materials of all kinds. From somewhere in England a film show was shipped to somewhere. It landed and the Tommies found it. The good show wasn't going to waste, not while there was a man to put it on; not at this time or place. A man was found and the show was enjoyed. A Chaplin film was included, *and it added punch to the next day's work of all the Tommies who were fortunate enough to see it.* Such a demonstration of the value of this sort of entertainment couldn't be passed over, and at once chaplains and commanders began to apply for more of the same kind. *If ever an artist justified his usefulness, CHAPLIN DID BEHIND THE TRENCHES IN FLANDERS.* Fate has given such a privilege to few."

And I suppose to some zealous patriots our Chaplin attitude savored, at the time, of pro-Germanism. It was based, of course, on pure horse sense. Chaplin-in-the-flesh had a negligible value in the trenches; Chaplin-on-the-screen had a supreme trench value, we said, and it begins to look as if we proved our case.

Dining room of a big hotel. Gathered are executives of leading film companies. And the tip has passed out: 'tis to be a merger of exchanges! The big men dine very solemnly, and out in the lobby trade paper representatives await the end of the feast so they may ask questions. Finally the affair comes to a close and the big men file out. They smile at the trade pressmen, but they will not "talk." Of course, they won't—this merger business is too serious! One of the executives, an unusually frank fellow, alone goes unapproached. So back to their offices go the reporters and all sorts of merger stories appear in print the following week. Then finally one of the pressmen runs into the unusually frank executive, and the latter gives him the whole story.

Says this man, Atkinson of Metro: "Of course we were there for something besides eating. We were there in a very serious business. The war tax matter has all sorts of angles. We wanted to discuss them; and why shouldn't we?"

Of course, wise ones in the business didn't need the Atkinson statement to "nail" the merger story. Just a glance at the names of the diners made one appreciate that certain conflicting interests were represented that could never be involved in one and the same amalgamation—and that such interests would never talk the past over before so many other interests. Such things are not done in hotel dining rooms. First in secluded directors' rooms and then in lawyers' offices downtown. One of these days there will be, not a merger, but *mergers.* But they will not be arrived at in the manner the trade papers tried to have us believe "the big one" was consummated!

The good fortune of the Red Cross in having Paul Rainey as their European representative has been remarked on here before, and now we want to congratulate Raymond B. Fosdick, or whoever was responsible, for sending George U. Stevenson abroad as a Y. M. C. A. film commissioner. The Old Exhibitor, who is particularly interested in all educational film endeavors, must confess that he once feared that official and semi-official film work would be placed in the hands of other than experienced moving picture men, but certainly the tasks assigned Rainey, Brulatour, Marion, Powers, Stronge, and now Stevenson, show the early rumors that reached us were totally without foundation. Stevenson is a steady plugger, who is sure to succeed in whatever he undertakes. If cinema shows back of the line will help keep the American soldier in trim—and an item that we reproduce elsewhere would seem to say so—Stevenson has an important job that will test his fund of experience to the full. George comes right out of the educational film field, having handled that branch of the Universal's business for two years. Before this he was European publicity director for the same concern; so in a sense he is returning to familiar fields. Joe Brandt brought him from the Chicago publishing arena to get out the U's house organ, in 1913, and he never changed from the U banner.

In telling of the busy little doctor who *had* to view in advance the pictures to be shown her particular class of patients, and was refused this privilege by a film exchange because the district manager said "rules is rules," the Old Exhibitor gave some readers the idea that it was not possible for the humanitarian to find an exchange that would exhibit pictures to her in advance. The Old Exhibitor hastens to correct this impression. We simply pointed out that the motion picture was, to use our own words, "daily missing opportunities to win public good-will, through the lack of vision of men it pleases to call its 'executives.'" Not all exchanges would handle the doctor's request as the certain one did, thank Heavens! In fact, the Pathe Exchange, through their Frank Duffy, and Manhattan managers Raynor and Hamel, rushed to this lady's assistance and gave her an advance inspection of films in their own projection room.

"Some day," writes a prominent trade paper editor, "we are going to write a regular *Saturday Evening Post* story of Filmland. It's going to tell about a one-time newspaper office boy, later a scenario editor, still later a general manager, and next—?" The hero thus hinted at is none other than Ben Schulberg, of Paramount. But the "some day" will be rather late. The Schulberg story was told months ago in "Without Fear or Favor!"

JOHN ROBERTSON, GOVERNOR WHITMAN, ALBERT E. SMITH.
Discussing Patriotic Feature to Be Made by Vitagraph

SEEKING COMMISSION

Robert T. Kane, vice-president of the Paralta studios of Los Angeles, Cal., was made Sergeant-major of Trains at Camp Lewis, American Lake, Wash. He is now as high as the non-commissioned ranks extend, and is studying for a commission as second lieutenant.

WORK IN "HOUSE OF GLASS" STARTED

Clara Kimball Young Busy in New Rochelle Studio

The filming of "The House of Glass" was begun last week in the Clara Kimball Young studios in New Rochelle. This will be the next Select Picture produced by Miss Young and her own company, and follows her most recently completed offering, "The Marionettes." It is being directed by Emile Chautard.

Only a portion of the casting has been accomplished. Corliss Giles, who was Miss Young's leading man in "Shirley Kaye," has been chosen to support her in the present production, and her father, Edward Kimball, whose portrayal of the father in "Magda" attracted widespread approval, has been given a strong part. The role of Burke, the chauffeur-cook, which is one of the most important in the play, had been planned for Nigel Barrie, but his enlistment last week in the Royal Flying Corps necessitated other arrangements, and the place has not as yet been filled. His wife, Mrs. Nigel Barrie, has been cast as Nellie, the maid.

"The House of Glass" came to Miss Young after spirited bidding from rival film concerns, and is one of the most important purchases of the year. It is a melodrama of the highest order, written by Max Marcin, and was a record breaker when shown on Broadway a few seasons ago. The screen adaptation has been made made by Charles F. Whittaker.

GREENE TAKES CHARGE OF PARAMOUNT ORGANIZATION

Al Lichtman Becomes General Manager of Allied Distributing Companies—Other Changes in Department Heads

In regard to the transfer of the activities of Hiram Abrams, president of Paramount, and B. P. Schulberg, general manager, to promoting a more intimate association between the Famous Players-Lasky Corporation and motion picture exhibitors, Walter E. Greene, president of Artcraft, who has also assumed the direction of Paramount, has announced the future department heads of the organization. The list, effective after Jan. 1, is as follows:

Al Lichtman, who has been general sales manager of Paramount and Artcraft, will undertake the duties of general manager of the two distributing organizations. Mr. Lichtman was one of the first general sales managers of the Famous Players-Lasky Corporation, and also general manager of the Artcraft organization at its inception. He is one of the best known exchange men in the entire film industry.

John C. Flinn will remain in charge as general director of all publicity and advertising of Paramount and Artcraft, and, in addition to the other activities of the department, will continue as director of the big national advertising campaign, now so successfully under way.

Frederic Gage, assistant sales manager, will become general sales manager and J. K. Burger will assume charge as head of a new department of the organization, the department of supplies and service to exchanges.

Norris Wilcox will be office manager of the organization and J. Albert Thorne will continue as general purchasing agent.

JACK PICKFORD'S NEXT

Young Paramount Star Will Appear in Wilson's Story, "Bunker Bean"

"His Majesty, Bunker Bean," is the title of the next photoplay for Paramount, starring Jack Pickford, to be released in March. The play is an adaptation of "Bunker Bean," Harry Leon Wilson's novel, and has already been produced on the stage.

"Bunker Bean" is one of the most entertaining of light comedies and contains in it two characters that have become famous. One is Bunker, himself, played by young Pickford, and the other is "the flapper," played by Louise Huff. It is predicted that this production will be the most delightful the two popular players have ever appeared in.

"The Spirit of '17," Jack Pickford's current Paramount picture, will be released Jan. 14.

FINISHES TWO COMEDIES

Marie Dressler Adds to Productions Ready for Release

Production activities of the Dressler Producing Corporation grow apace in the California sunlight. Word comes from the Hollywood studios of the company that Marie Dressler has completed two more film comedies for Goldwyn release, making a total of four finished and ready for exhibitors. Two of these, "Fired" and "The Scrub-Lady," are already being shown throughout the United States.

Neither of the new comedies has been titled, but it is said that one of them has to do with a subject closely akin to the war and that it has been developed in a manner slightly different from the usual Dressler comedy pattern. This story has a real plot, with patriotic thrills interwoven with humor.

PREPARING MUSIC FOR PHOTOPLAY ACCOMPANIMENTS

Advice to Organists on Organ Playing—Christmas Music Prevails on Programs—New Organist at Strand—Letter from Myron Ballou—Music for Current Features

BY MONTIVILLE MORRIS HANSFORD

I RECENTLY paid a visit to the big Wurlitzer salesrooms in New York. It will repay any one thinking of becoming a picture player to do likewise. He will find there a regular little theater, ready set for pictures, and a big Unit organ waiting the player. I found the sales manager, Mr. Libbin, holding forth at a great rate before some student players. I told him afterward that he might have been reading back numbers of the MIRROR, so closely did he follow the subjects discussed on this page. I found he had ideals about playing pictures, real organist's ideals and, what was more important, was wrestling with these student players with all his might, trying to give them the benefit of his knowledge and experience. I listened to this lecture with much pleasure and profit, for I was afraid that my visit might turn up too much of the commercial with a corresponding decline of the artistic; but I found just the opposite true: nothing about buying organs was said to these players; they were not promised a commission on sales if they learned to play well enough to sell Unit organs. It was just a plain everyday talk, and I'm quite sure that they are still thinking about it.

Advice to Organists

The main point that Mr. Libbin was trying to impress upon them was that to play pictures, one had first to learn to play the organ. This ought not to seem such strange advice, in view of the fearful playing that one encounters in New York, but these would-be players buckled up when they found that a little work was expected from them. In their particular cases real elementary instruction was required, and they were much disappointed when they found that they could not go right out and work a complicated organ off hand. I do not envy Mr. Libbin his job, for it is sometimes discouraging. Even the managers of houses are still in the oyster stage of picture music development. I have recently heard of a manager who will fire an organist who plays any music smacking of the legitimate organ style. This is certainly the limit, musically speaking. I ran into another manager the other day who said it mattered very little what sort of music one had, just so the picture was a good one. This is another viewpoint of that class of managers who will flourish for some time to come on the side streets and at summer resorts where anything goes. A good picture naturally draws to itself good music; one doesn't play ragtime for such a film as "The Woman God Forgot." Even a lowbrow manager ought to see that point, but I'm afraid there are many of them who think that the music doesn't matter.

Christmas Music Prevails

The Christmas tone prevailed in the musical program at the Rialto last week. The Overture was the *Merry Wives of Nicolai;* the Rialto Male Quartet sang two Christmas songs; *The First Nöel*, an old French song, and the famous *Silent Night, Holy Night*, Gruber. Mary Ball sang Branscombe's *Hail ye Tyme of Holiedayes*. And there was a real live Santa Claus who, aided and abetted by three small tots, did a dance to the tune of Poldini's *Dancing Doll*. The orchestra also played the *Carillon*, by Bizet. In the feature picture, Hugo Riesenfeld introduced a waltz he had just written, called the *Petrova Waltz*. It was an excellent tune and deserves to become popular. The program states that it will be obtainable at the music stores in a short time. Dr. Robyn did good organ work in the feature during the supper show. The fact that the heroine was an American girl gave him an opportunity to go Puccini one better in the working in of the *Star Spangled Banner*. The picture admits this treatment in the program. One scene shows a body of water, with a boat approaching the foreground where the lovers are standing. The cue at that point is "They are singing the Barcarolle." I braced myself to hear the *Tales of Hoffman*, but Mr. Riesenfeld used another theme. Conductors are showing wonderful control these times.

New Organist at Strand

At the Strand I naturally looked for some Christmas surprises along with the regular program. One of the best surprises was hearing J. Van Cleft Cooper play, "The Seven Swans." He played entirely from memory, with now and then some tasteful improvising, always keeping the organ under the picture. I congratulate the Strand on securing a man who knows how to play the organ and can apply it to pictures. Carl Edouarde had a Christmas Overture arranged from an organ solo by Reginald Barratt, called *Christmas Morning*. It was played to a snow scene, and this gradually melted into the plain where "Shepherds watched their flocks by night." I don't remember whether there was snow there; but what is snow among friends when you are enjoying the music! Organists who turn up their noses at picture playing will take note that here was organist and composer who had his composition given a better hearing than he ever dreamed of. Anita Tagel and Rosa Lind sang the duet from *Lakme*, and Herbert Waterous delivered two bass songs with his usual gusto. He is in danger of becoming a favorite at the Strand.

Letter from Myron Ballou

Myron Ballou, of the Strand, Providence, sends his regrets at the seemingly meager small orchestra arrangements. He goes on to say:

"Speaking of the small orchestra and their propensity for falling over chairs in the middle of the feature, and playing a popular medley during the death scene, I have just looked over a collection of thirty pieces for small orchestra and find eighteen of them in the keys of G and D (G, the most *bourgeois* of keys). This leads me to wonder if the invention of equal temperament was of any use so far as the small orchestra is concerned.

"Moreover, and at the same time, what do we get in arrangements from the grand operas for small orchestra? A few popular airs, seldom the best parts of the opera. Take Aida, for instance: the march (horrible with six pieces) *Celeste Aida*, and two or three other tunes. The climax of the opera, according to W. J. Henderson, is the Nile scene. Do we get any of the Nile scene in arrangements for orchestra?

"Let the solo player of organ or piano get the complete vocal score of the various operas and he will find many gorgeous bits that are never incorporated in selections, arrangements or collections of any kind.

"Somehow or other, I can't bring myself to use motives with such films as 'The Clever Mrs. Carfax,' clever as it is. I know it would be a bright idea to have a motive for he when he's a she and another for she when she's a he, or the same motive inverted (mirth), but I can't do it.

"Playing 'The Auction Block' (Goldwyn) this week, quite some picture. I use for the heroine and her love affairs 'In the Afterglow' (organ) (2 pages), by H. Tudor Strang, an effective, sentimental melody, and for Lily Levinski, who strikes me as a particularly pathetic character, a short bit from J. H. Maunder's cantata, *Bethlehem*."

It is quite true that the average small orchestra arrangements are lacking in many ways, but they are not intended for good musicians; rather for the country orchestra, although they are of course played in the cities. But the city orchestra leaders are getting more and more in the habit of making their own arrangements for their particular number of instruments, so that the best effects may be had. This is the custom of the hotel orchestras and some of the best theater leaders. So far as the popular tunes in an opera are concerned, one might be unable to name the opera were too many of the unfamiliar parts used in arrangements. However, these things may come about some day, if we wait long enough.

"The Seven Swans"

Playing this picture will be a great pleasure to the organist. A selection of music of the light, dreamy type, such as can be used for fairies and goblins. The picture is open to many programs. I believe Mr. Cooper opened the picture at the Strand with *Sing, Smile, Slumber*, Gounod. This is excellent; then at title "Where dwelt the wicked Queen" use a few sombre chords in low bass octaves. At cue "Betroth Prince Peterkin," play *Ronde d'amour*, Westerhout. At Queen and Bouncing Ball play a Hurry. After the scene following the cue "Down! Down!" give a flourish of trumpets and play a majestic theme, a march; *Troubadour March*, Roubier. At cue "Tis high noon!" play *By Moonlight*, DeKoven, for the fairy dance. Play very softly until struggle, then agitato and a quiet scherzo, *Paolo*, Landsberg. At Queen and Ball use the sombre chords again, and go into *Ariette*, Meyer-Helmund, until title "The little Princess," then *Polkoletta*, Landsberg. At title "And here is the Sandman" the Dream Music from *Hansel and Gretel* may be used with good effect, or *Sing, Smile* again, with agitato at street confusion. At title "And in the morning" play *Barcarolle*, Jensen. Saint Saens *Swan* was used here by Mr. Cooper. At title "And along one day," use Friml's *Twilight* until cue "A more lovely lady," then *Romance*, Claassen. At title "The news spread" go into the sombre *Legend*, Olsen, and at title "The little Princess tells her secret," play very softly the scherzo part of Mendelssohn's *Rondo Capriccio*. At cue "My love is strong" use the Jensen *Barcarolle* again, and at cue "Yonder dwells the Swan Girl" a sombre Hurry from Breil album, or improvisation; agitato at struggle. At Princess and Princess, the *Album Leaf*, Wagner, or Romance, Claassen. For the Queen alone, use the *Olsen* Legend, and at cue "You speak!" agitato a few moments and then back to *Legend*. At cue "Saddle the horses!" a hunting call will be effective. At the Princess alone, use another Jensen piece, *When day is done*, for sombre effect. Agitato or Hurry as the Princess is taken into custody. At title "Nothing could divert" play *Romance*, Claassen, until title "The next day" at which return to *When day is done*, or the *Legend*, and work up with the action, playing very softly at title "Alone and friendless." At the rats, use the Mendelssohn *Rondo*, fast part, played as softly as possible, and at cue "Tell the swans" use the second part with the arpeggios, rather joyously. At Princess alone go to *Album Leaf*, with agitato as the Princess is taken out, then go to first part of *Legend*, working up to climax. At cue "Have you anything to confess?" play either the *Swan* or *Album Leaf* with strong tone until end.

ROLLO F. MAITLAND

Rollo F. Maitland, organist of the Stanley Theater, Philadelphia, is one of the foremost picture players of the country. He has put much of his experience in writing and his address, "The Music of the Photo-Play Theater," delivered before the National Association of Organists at Springfield, Mass., last August, was one of the features of that Convention. He was born near Williamsport, Pa., and his musical talent manifested itself at a very early age. Nearly all of his study has been done in Philadelphia. A valuable training for picture work was his playing on the piano of wind parts for a small pupils' orchestra in one of the Philadelphia conservatories. He also played four summers at a shore resort, and thus became acquainted with much of the musical material used in pictures. He plays entirely from memory, having a list of three or four hundred pieces, any of which he can play at a few minutes' notice. Mr. Maitland has the highest ideals in his picture playing and is never satisfied unless he is trying to work out some subtle point that puzzles the profession. He is editor of the "Organ in the Theater" department of the *Console*, the journal of the National Association of Organists.

VITAGRAPH SERVICE FLAG

Vitagraph's service flag, containing seventy-seven stars, was unfurled over the company's plant in Brooklyn last week, President Albert E. Smith raising it on the flag-pole. Gladys Leslie, the little star who recently joined Vitagraph, sang "The Star Spangled Banner," while scores of players and studio attaches joined in the chorus of the national anthem. As the big banner broke to the breeze the entire company, numbering more than two hundred men and women, stood at salute.

Bessie Love

PATHÉ PLAYS STAR

In Scenes from

"Spring of the Year"

Frank Keenan

PATHÉ PLAYS STAR

In Scenes from

"Loaded Dice"

OPENING OF ROTHAPFEL'S RIVOLI DRAWS THRONG

Impressive Program Is Beautifully Presented in Broadway's Newest and Most Luxurious Theater

New York's newest motion picture theater, the Rivoli, at Broadway and Forty-ninth Street, was opened to the public for the first time, Dec. 28. At the initial performance, attended by an invited audience, the auditorium's seating capacity of 2,500 was taxed to its limit. The theater is representative of the best in the industry to which it is dedicated. And the opening program, elaborate in all respects, included a musical setting of the highest type.

The Rivoli, sister picture house to the Rialto and also under the management of S. L. Rothapfel, in its dignified exterior and interior furnishings and appointments, bears out the claim that it is the most luxurious motion picture theater in the country, if not in the world.

The new auditorium somewhat suggests the Rialto in its general arrangement, but the decorations differ in that they are of golden brown, ivory and gray, the latter color being used for the carpets and seat coverings as well as on the walls. There is an attractive rotunda on the mezzanine floor, which at the opening performance was filled with floral greetings of success for Mr. Rothapfel. There is only one balcony, and this, coupled with the scheme of decoration, gives the theater an appearance of size and loftiness.

An ornate alcove with a small stage between drawing curtains includes the screen. The lighting effects are elaborate and the color tones can be varied.

The dedication ceremonies were impressive. The program, which is continued through the current week, started with a patriotic pageant, called "The Victory of Democracy," and having for a climax an effective singing of "The Star Spangled Banner" by a chorus grouped in a picturesque tableau. The lines of the pageant were spoken by Forrest Robinson, Mary Lawton, Jack Valentine, and Albert Peters, and an atmospheric and charming musical setting was arranged and conducted by Hugo Reisenfeld.

Douglas Fairbanks, in "A Modern Musketeer," was selected as the chief photoplay feature. Other films were a Mr. and Mrs. Sidney Drew comedy, entitled "Her First Love," the Rivoli-Rialto Weekly Animated News Service, and an unusually beautiful one-reel scenic study. The musical program, which is to be a feature of the theater in the future, included a rendering of "Gipsy Love Song," by Eugene Cowles, and a solo by Alberti Bachman, violinist, who is concert master of the Rivoli orchestra. The Helen Moller dancers also appeared.

The spectators included foremost representatives of the stage and motion pictures and many people prominent in all walks of life. The party which attracted the most attention was composed of Col. and Mrs. House, President Mezes, of the College of the City of New York, and Mr. and Mrs. David Miller. They sat in a box placed at the disposal of the President.

ANNA Q. NILLSON,
With Select Pictures

SCENE FROM "A MODERN MUSKETEER,"
Artcraft Film in Which Fairbanks Opened the Rivoli

GOVERNMENT POSTERS

General Film Assists in Winning Army and Navy Recruits

Some weeks ago moving picture companies were urged to assist the Government in its publicity campaign for recruits for the army and navy by making use of attractively designed Government posters and advertising matter in their own posters and pictures. One of the first companies to respond to this request was General Film Company, which has just issued an attractive color poster for "Bud's Recruit," the first of the "Judge Brown Stories," now being released, in which a complete copy of a navy recruiting poster has been included. The Government poster shows a bugler blowing the call to arms and was reproduced in full colors on the one-sheet issued by General Film.

Many other posters and cards issued by the Government were introduced during the filming of "Bud's Recruit," which is a dramatic patriotic story with a boy as the hero.

MADGE KENNEDY,
In "Our Little Wife"

GOLDBURG REPRESENTS IVAN PRODUCTIONS

State Rights Expert Will Give Personal Attention to Exploitation of Pictures—To Tour Country

A contract was signed Dec. 27 between I. E. Chadwick, general manager of the Ivan Film Productions, Inc., and Jesse J. Goldburg, who lately opened offices in the Times Building, New York, whereby Mr. Goldburg will act as special and exclusive sales representative for all Ivan productions.

This is said to be the largest individual contract ever entered into between an independent producer and a concern operating to represent various independent manufacturers who release their productions on a state rights basis.

While the contract specifically provides that the exploitation of the Ivan productions shall not prevent Mr. Goldburg's office from handling the productions of other manufacturers, or Mr. Goldburg's service idea for other producers or state rights buyers, it does provide that he shall give his personal attention to the affairs of the Ivan Film productions.

Mr. Chadwick gave out the following statement at the offices of the Ivan Film Corporation: "We were immediately impressed with the advertisements and announcements of Mr. Goldburg's in the motion picture trade papers, and as a result went into greater detail concerning his method of operation and his plan of disposing of state rights attractions. What impressed us as much as anything else was Mr. Goldburg's appraisement of valuation of our productions for the various territories. There was no inflated statement as to what he could procure, and I confess that in some territories, on Mr. Goldburg's advice, I made material cuts in what I believed we should receive, and in two or three others we made slight advances in price.

"The financial terms of our contract guarantee Mr. Goldburg a minimum compensation, this because we feel that when we engage the services of an expert we can procure the best results by liberal terms. The services of Mr. Goldburg do not merely entail the selling of our productions, but also embrace a campaign for a continuation of the exploitation of our productions even after their sale.

"It was Mr. Goldburg's suggestion that he make a tour of the United States. While this will take him away from his office and prevent, for the time being, his taking on other attractions, or at least giving them his personal attention until his return, nevertheless he feels that the trip will give him an opportunity to confer with state rights buyers in order that, upon his return, he will devise new plans of exploitation, sale and advertising if necessary, for the year 1918."

BLACKTON DIRECTS FOREMOST PLAYERS

Producer Secures Theodore Roberts and Louise Huff for "Wild Youth"

J. Stuart Blackton has arrived at the Lasky studio from New York, ready to make the third of the Blackton productions which will be released by Paramount.

Although Commodore Blackton has been interested for years in motion picture films which have filmed screen plays in California, this is his first visit to Los Angeles, and it is a particularly noteworthy fact in this connection that Mr. Blackton's production, which will be staged in Los Angeles, is a big drama of the outdoors. By far the largest portion of the scenes will be exteriors, for the taking of which a number of the choicest of Southern California locations have already been selected.

Two of the Blackton productions have already been completed in the East. These are "The Judgment House" and "The World for Sale," from the novels of Sir Gilbert Parker. The next production is to be "Wild Youth"—also from the pen of Sir Gilbert Parker. The largest price ever paid by an independent producer of motion pictures was given for these three stories, it is stated. When Mr. Blackton purchased the screen rights to "Wild Youth," he had not then formed his association with the Paramount, but at the time he declared that there was but one actor on the stage or screen to fill a certain part, and that was Theodore Roberts, and Mr. Roberts is now appearing before the camera under the Commodore's personal direction.

Another of the leading parts has been given to Louise Huff, who has for a long time been a Paramount star. The part created for her by Sir Gilbert Parker is declared to be one suited better to Miss Huff than to any other screen star. The third leading part in the production is to be filled by Jack Mulhall.

HER FOURTH PICTURE

Norma Talmadge in "By Right of Purchase"

Norma Talmadge has commenced work on her new photoplay, "By Right of Purchase," in which she is presented by Joseph M. Schenck. This will be the fourth of her Select Pictures, and its production follows that of "Ghosts of Yesterday," which Miss Talmadge completed recently.

VITAGRAPH SIGNS WAR HERO FOR FEATURE FILM

Sergeant Empey, of "Over the Top" Fame, to Appear in Picture Version of His Experiences

Sergeant Arthur Guy Empey, author of "Over the Top" and one of the most widely known personalities developed by the war, has signed a contract with Vitagraph to appear in a big special feature to be called "Over the Top," and will start work at once. Lois Meredith has been specially engaged to appear with Sergeant Empey and the production will be directed by Albert E. Smith himself, assisted by Wilfrid North and Sergeant Empey.

Empey, an American who volunteered for service with the British expeditionary forces in France immediately after the sinking of the Lusitania, served eighteen months in the trenches. He was thrice wounded in battle and won his promotion for bravery in action.

To the exhibitors of the United States and Canada, Empey offers the biggest possible attraction that could be brought to the screen at this time. His book, "Over the Top," the best known of all the war books, in only six months has been read by more than 2,500,000 people on this side of the Atlantic alone. His publishers declare this to be a record in the book market.

A Magnetic Personality

The advertising his work has given him since his return to this country is enormous, and his magnetic personality has made him one of the real individuals of the nation. So appealing, so forceful is this remarkable young man that he has to his credit the sale of one million, eleven thousand dollars' worth of Liberty bonds in the second Liberty Loan drive. He has collected for the various "smoke" funds more than $50,000.

He has been an active worker, by lecture and personal appeal, in behalf of the Red Cross, and autographed copies of his book, sold at auction for the benefit of smoke funds and the Red Cross, have brought as high as $2,000.

Empey has lectured in many of the principal cities of the United States and is booked for many months to come, so that by the end of his tour he will have lectured in practically every city and town of importance in the country.

A series of twelve special stories written by him is being printed in eighty-two big newspapers in all parts of the country. A new book, called "First Call, or Guideposts to Berlin," is now on the presses of G. P. Putnam & Sons, publishers of "Over the Top," and will be published Jan. 5.

Empey's lectures, which bring the facts of the war and the trench life close to his hearers, have proved a sensation of the year. Wherever he has spoken he has been greeted by packed houses. Six lectures at Carnegie Hall, New York; five at Orchestra Hall, Chicago, and two at Symphony Hall, Boston, were "turn-away" affairs and were fair samples of the audiences he has encountered all over the country.

Called Biggest Scoop

Immediately upon the signing of the contract, Walter W. Irwin, general manager of the Vitagraph distributing organization, wired all of his branch managers as follows:

"Vitagraph has just signed Sergeant Empey, author of 'Over the Top' and most widely advertised and best known hero of the European War. This is the biggest scoop for exhibitors ever obtained in the industry. The sale of Empey's book and the amount of publicity he has received in all newspapers large and small are unprecedented. So successful are his lectures that he is sought for by every community in the United States and Canada.

"The picture 'Over the Top' will be a drama, but will contain Empey's actual experiences, staged and directed by himself. Work on the production starts Jan. 2."

The screen version of "Over the Top" has been prepared by Robert Gordon Anderson of the Putnam Company, a close associate of Sergeant Empey and his publishing adviser. He has woven a thrilling love story in between the stirring events which Sergeant Empey's book details, and it is declared the story is one of the strongest war documents yet produced. It shows Empey as a machine gunner and bomb thrower and introduces a thrilling airplane episode wherein Empey, at the point of a revolver, forces a German flyer to carry him from behind the German lines to those of his own comrades.

RELEASED IN FEBRUARY

Paramount Sets Time for Issue of Chapin's Lincoln Pictures

The first chapter of "The Son of Democracy," Benjamin Chapin's series of photoplays of early American life, will be released by Paramount early in February, so that exhibitors showing "The Son of Democracy" may begin the run of these notable Lincoln stories before Lincoln's birthday.

The first prints of this series of ten dramas, each of which is a complete story, are soon to be shipped to exchanges, and Paramount, sure of the entertainment value of these pictures, is urging that all exhibitors see the Chapin productions as soon as possible.

SHOWN AT RIVOLI

"The Great Natural Industries of Canada," the fourth of the Essanay scenics, found a place on the program of the new Rivoli Theater for the opening week. The scenic was booked through Manager P. H. Bloch of the New York exchange of General Film, and was selected by Manager S. L. Rothapfel from an unusually large offering of scenics for the opening program of New York's newest motion picture palace.

WILL CO-OPERATE

Exhibitors Are Ready to Furnish Entertainment for Soldiers

O. G. Cocks, of the National Board of Review and special representative of the Commission on Training Camp Activities, dealing with commercial amusements, has returned from a visit to a number of the camp cities in New England and Virginia, including Tidewater section, which is the most populous Army and Navy center in the United States. He reports a general willingness on the part of the exhibitors in the cities and towns surrounding the training and embarkation camps to co-operate with the officials of the Government. The motion picture exhibitors are striving to furnish the most attractive and entertaining programs, both for the civil population and for the soldiers.

"The demands for service to the Army and Navy are greatest on Wednesdays and Saturdays," says Mr. Cocks. "The State law in Virginia makes it impossible to furnish any form of commercial amusement on Sundays. The exhibitors have been more than willing to give the use of their theaters for military entertainments and meetings on Sundays. This is particularly true of those theaters which are under the direction of the Wells Syndicate. In Richmond Mr. Bernstein, the manager of the Wells theaters, assured me that they were willing not only to open their houses on Sunday afternoons, but to aid with pictures, machines and other equipment.

GEORGE BEBAN PICTURE

Paramount Star to Appear in "One More American"

George Beban, Paramount's character-star, has started production work on a new photoplay to follow "Jules of the Strong Heart," which will be released Jan. 14. Mr. Beban's new piece is called "One More American," and the story has been supplied by William C. DeMille, author of numerous stage and screen plays, director, and brother of Cecil B. DeMille. William C. DeMille will direct the picture.

In the cast supporting Mr. Beban will be several Lasky favorites, including Jack Holt, Raymond Hatton, Helen Jerome Eddy, Camille Ankewich, who, by the way, has changed her name to Marcia Manon; Ernest Joy, Signor Buzzi, Hector Dion and May Palmer. Mr. Beban has gathered about him a crowd of 300 Italians, who are appearing in scenes taken in a reproduction of the Mulberry Bend section of New York.

AN EVIL MOMENT IN "THE HIDDEN HAND."
New Pathe Serial Starring Doris Kenyon

Witzel, L. A.
ENID BENNETT
With Thos. H. Ince Productions

NOTABLES VIEW GOLDWYN'S "THAIS"

Showing of Mary Garden Film Evokes Much Laudatory Comment

The National Board of Review has signalized its warm appreciation of the Goldwyn production, "Thais," starring Mary Garden, by selecting it as a high example of motion picture art to present before a special audience of distinguished men and women from all walks of public life assembled in Wurlitzer Hall, New York.

In addition, the Board has issued the following special bulletin: "This production sums up the artistic achievements of the motion picture in interpretive and imaginative drama. Photographically it is a distinct stride forward. The acting of Mary Garden is notable and the picture as a whole is an example of creative art."

In explanation of the purpose of the special showing, W. D. McGuire, secretary of the board, said: "The Executive Committee of the Board has appointed a special committee empowered to hold from time to time private reviews of photoplays which appear to mark a distinct advance in motion picture production. On the basis of the report made to the special committee, a special private review of Mary Garden in 'Thais' was authorized by the special committee. The general purpose of the review, to which have been invited a large number of people interested in dramatic art, is to demonstrate improvement in technique, particular care in stage settings and improved stage direction, marking further advance in photoplay development."

Among the four hundred distinguished guests were such prominent figures in the worlds of art, literature, politics, and social reform as Dr. Talcott Williams, Percy MacKaye, Jacob H. Schiff, Dr. Stephen S. Wise, Professor F. R. A. Seligman, Marcus M. Marks, Padraic Colum, Rachel Crothers, Sigmund Spaeth, Mrs. Felix Adler, Walter Prichard Eaton, Mary Shaw, Dr. Victor Freeburg, Mark Sullivan, John O'Harra Cosgrave, and Frank Munsey.

PATHE DECLARES NEW YEAR WILL EXCEL ALL OTHERS

J. A. Berst, Vice-Pres., States That Program for 1918 Surpasses Previous Schedules—New Policies

En route to the Pacific Coast, where he has gone in accordance with big plans, J. A. Berst, vice-president and general manager of Pathe Exchange, issued a statement revealing his aims for the future and the steps he is taking to assure their realization.

"The year 1918 will be the greatest in the history of Pathe Exchange," he said. "Each move we are making is a step to bigger things. The industry has come to a critical period in its development and Pathe is on the right side of the fence.

"By the time this is published I will have arrived on the Pacific Coast in accordance with plans that will give Pathe more and better pictures for the new year. The quality of Pathe releases, all along the line, is destined to improve and go on improving, and every day I am confronted with new evidence that our policy of giving the best possible films to the exhibitors at prices that will allow them to make a profit on their investment is the only one that will win out.

Efficient Organization

"During the past year Pathe has scored many achievements, not the least among them being the formation of an organization, the completeness and efficiency of which are showing themselves all the time.

"I feel that our machine is now ready for the big drive of 1918 and I have no hesitancy in saying that this year will see the survival of the fittest in the motion picture business, and if there is anything that money and brains can accomplish to still further assure Pathe's position as one of the most important, if not the most important, of the successful companies it will be done.

"Results are not only necessary, but I feel sure will be attained because of the ability and loyalty of the men and women whom I have carefully selected and whom I am proud to have in our organization.

Additions to Program

"I am now planning the addition of several names to our list of Pathe Plays stars and will also probably organize another serial and another comedy producing company.

"Our sales department, under Mr. Quimby, a practical man, who has demonstrated his worth, I look upon as full of great possibilities. The accounting department, under our comptroller, Mr. Brunet, is known as the best in the industry and all the other parts of our big machine are oiled and ready for the campaign in which the efficient co-service of every one in the home office and every branch will play such an important part.

"Wherever I go I hear people in the trade talking about Pathe—wondering how far we can go, when we will stop, how long other companies against whom the exhibitors feel so deeply, can "stand the gaff." I tell you, the sky is the limit, and our determination to make Pathe bigger gives our organization the driving power that will enable us to attain our end.

Big Things in Store

"Our seven studios are now working at high speed to give us the finest box-office attractions that have yet been seen. Our Pathe Plays stars, Irene Castle, Bessie Love, Fannie Ward, Frank Keenan and Bryant Washburn, have strong stories by well-known writers, produced by big directors."

The men whose works are to be seen in Pathe films include Rudyard Kipling, Henry Kitchell Webster, George Randolph Chester, Arthur B. Reeve, Cyrus Townsend Brady, Sir William Young, Fred Jackson, whose latest Broadway play is one of the biggest successes of the current season, and many others. Among the plays which Pathe has bought there are a number of A. H. Woods' biggest hits, such as "Innocent," "For Sale," "The Other Woman," "Wanted—Jim Bennett" and "The Power of Money."

"The scenario department has been augmented until it now contains a large number of people, who have done big things with the biggest companies, and every department is being made larger and more complete all the time," Mr. Berst continued. "Gold Rooster plays, with Baby Marie Osborne, Gladys Hulette and Creighton Hale, will continue better than ever.

Five Serials Planned

"Already we have laid plans for the production of five serials in 1918, including one by Charles Logue and Arthur B. Reeve, authors of 'The Hidden Hand,' with scenario by Bertram Milhauser, who wrote 'The Fatal Ring,' and another founded on Guy de Taramond's famous novel, 'The Mystery of Lucien Delorme.'

"The Russian art films, which we will release at monthly intervals during the new year, are now going over well.

"During the year we will have more Official War pictures and, just as each we have released in 1917 has been greeted as better than the one that preceded it, I hope and expect that each to come will be a corresponding improvement. This should be the case with the interest of America destined to become more and more centered on the conflict and the sensation caused by 'The German Curse in Russia,' at the Strand last week, is an indication of what to look forward to in this regard. The Pathe News, the Argus Pictorial, the colored scenics, cartoons and other specialties will get better all the time.

"In closing I want to repeat in other words what I have said before: 'Bigger, better pictures for 1918' is our slogan, and with them we will attain greater results than ever before."

EDITH STOREY MAKES DEBUT

Edith Storey, who affixed her name to a Metro contract several months ago, makes her debut under the parrot trademark in an unusual picture, "The Eyes of Mystery." Tod Browning directed the production from the scenario of June Mathis.

"LITTLE MARY" DISGUISED,
As Seen in "Stella Maris"

SCENE FROM "HER SECOND HUSBAND,"
Mutual Star Production Featuring Edna Goodrich

DE MILLE NOT OPPOSED TO STARS

Director Believes, However, in Giving First Place to the Story—"The Whispering Chorus," a Case in Point

When "The Whispering Chorus," the first of the series of super-photoplays Cecil B. De Mille will produce for Artcraft, was announced considerable interest was evidenced in the fact that there would be no individual star featured in this picture. This, however, according to a statement from Mr. De Mille, is no indication that he is in favor of a movement to do away with motion picture stars.

In making himself clear on this point, Mr. De Mille said: "When Mr. Griffith staged 'The Birth of a Nation' he did not feature Henry Walthall; he featured 'The Birth of a Nation.' It will be the same way with 'The Whispering Chorus.'

"This cinema will be an example of a photoplay which, instead of starring a player, stars the production itself. It is one of those stories which embodies largely outstanding characters and only such pictures justify a non-star production. The character of this particular play is such that unusually strong roles are given to several players of all-star caliber. These are Kathlyn Williams, Raymond Hatton and Elliott Dexter. Several other players will have prominent parts in the production, among them James Neill, Edythe Chapman, and others who have earned considerable reputation for themselves through many years of work on the stage and screen.

"In making this productions," continued Mr. De Mille, "I especially desire to emphasize the strength of the story, and I do by no means wish to give the impression that we are producing a picture with the idea of minimizing the importance of the players, but rather that we are centering our attention upon the direction and the story itself.

"We have a story in Perley Poore Sheehan's book which is perhaps the strongest psychological study ever used for a screen play, and it has a climax equal to that in 'The Tale of Two Cities.' We have come to realize that it takes an exceptionally strong production to stand on its own merits, regardless of whether big names are featured or not. Of course, it is always our desire to present big stars in big plays, which is, to my mind, the ideal combination."

GENERAL DENIES MERGER RUMORS

No Foundation for Report of Combination with Other Companies

Considerable prominence has been given General Film Company during the last two weeks in connection with a variety of surmises of impending realignments in the motion picture industry. These surmises have been vague and diverse, and without foundation, according to a statement from General Film.

An official of the company said: "Following the agreement by which the Paralta Plays are being handled through General Film exchanges by the W. W. Hodkinson Corporation, stories have been published that suggest an even greater scope for General Film in cooperation with other companies that have been named. Although the inference in these stories is in the main complimentary to General Film, really nothing has happened to require anything but a denial.

"Whenever anything does happen, General Film will be heard from officially. Its principal aim at this time is to take on new business as a distributing organization in the normal course of its enlarged activities. It continues to present itself as a service system ready to handle the distribution of film for any number of manufacturers without the duplication of effort, exchanges, employes and overhead expense.

GOLDFISH LOOKS FOR MORE SERIOUS PLAYS

Pictures Must Reflect America's Emotional Mood — Trend Toward Fewer Productions

Samuel Goldfish, president of the Goldwyn Pictures Corporation, is frank to say that he believes the taste of photoplaygoers during the coming year will turn from the light and frivolous to plays of power and meaning. "There is a decided trend," he says, "toward drama, sturdy, up-standing, heart-interest drama. Never before have the people of the whole world been living, feeling and thinking so seriously. Many thought that America's entrance into the great war would put a premium on light, frothy comedy as a relief from the war's cares. The experience of the whole industry has shown the very contrary. America is stirred to its depths.

"America is aroused emotionally as it has not been in half a century. The reflection of this is a tremendous and constantly growing demand for screen entertainment that gives emotional satisfaction, that expresses the stress of the moment—and its optimism. America is ready to meet any problem, any situation, tremendous though it may be and tragic in potentialities, and America is ready to solve it with confident heroism.

Reflecting Nation's Mood

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"As for more general prophecy, I feel most confident that in a fundamental respect Goldwyn's policy and experience will rule the industry during the coming year. There will be fewer and better pictures. By this I mean that more and more producers will come to realize that the making of 'quality pictures,' like the making of any other quality product, takes time. No organization on earth can turn out splendid productions at the rate of two a week. Goldwyn set itself to find good stories, good actors and good direction sufficient for a new production every fortnight. Frankly, it has not been the simplest thing in the world. In the present state of the industry even such a schedule strains an organization to its very highest efficiency. I think that Goldwyn's success, working on this basis, and the paucity of really outstanding pictures produced on any 'hurry-call' system of production in the past year, will determine many competitors to do slower and better work. The public, as well as the exhibitor, will unquestionably profit by this.

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With the changing of the years, it is but fitting that we should reflect upon what has been accomplished in the motion picture world during the past twelve months and congratulate ourselves that notwithstanding the great strides that have been made in the most popular of entertainments today, the future—and the not distant future—seems to have in store a still more brilliant attractiveness.

There will be many changes during 1918, and it is pleasant to contemplate that they will be for the betterment of pictures and the industry itself. The coming year will, in my judgment, bring a more pronounced improvement. The more notable producers have learned by experience and the expenditure of not a little money that the public has been educated up to a higher standard. The patrons of the silent drama demand a more worthy caliber of subjects. This demand causes the manufacturers to make greater effort to supply films of such quality that the interest of all classes will be subserved and the result must be a still wider interest in screen productions. And with this effort to produce better pictures, will come greater and bigger pictures.

It is gratifying to see that the men who are now engaged in the manufacture of photoplays are, for the most part, men of wide experience and of undoubted business acumen. They have made a study of the industry, have applied their energies to the catering of the public taste, with the end in view of providing matter that will reflect their sagacity and their artistic genius in such a way as to add to the permanency of this style of amusement, now so popular throughout the entire civilized world.

In looking over the prospectuses of some of the more important manufacturers, one is astonished at the magnitude, the merit and the beauty of much of the subject matter that is to be offered to the public during the coming year. There is a happy lack of the clap-trap cheap story through which the patronage of a small percentage of picture devotees was formerly gained. Today the efforts of producers are being centered on the best stories, fitted for production of the screen, that the brightest minds of the world's most notable authors can provide. This is going to bring a higher plane of pictures than we have ever enjoyed. And it will furnish the house manager with a superior quality of attractions which will reflect to his credit and increase his revenue.

It must be remembered that the demand creates the supply in every commercial pursuit. Therefore, the demand for better pictures is going to be met with just the kind of attractions that are being sought. I prophesy that during the coming twelve months, the motion picture business is going to take on a boom such as has never before been experienced. The high tension to which millions have been wrought will, as a matter of course, necessitate relaxation. What more probable than that it will take the form of amusements? And why not pictures? Especially in view of the positive efforts of manufacturers to provide a wonderful form of entertainment at nominal admission. I am confident that 1918 is going to be a splendid year in the motion picture business, not only from a financial but from an artistic viewpoint, and I do not hesitate to say that I firmly believe the year will mark a big step forward in the progress of motion pictures.

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PATHE DECLARES NEW YEAR WILL EXCEL ALL OTHERS

J. A. Berst, Vice-Pres., States That Program for 1918 Surpasses Previous Schedules—New Policies

En route to the Pacific Coast, where he has gone in accordance with big plans, J. A. Berst, vice-president and general manager of Pathe Exchange, issued a statement revealing his aims for the future and the steps he is taking to assure their realization.

"The year 1918 will be the greatest in the history of Pathe Exchange," he said. "Each move we are making is a step to bigger things. The industry has come to a critical period in its development and Pathe is on the right side of the fence.

"By the time this is published I will have arrived on the Pacific Coast in accordance with plans that will give Pathe more and better pictures for the new year. The quality of Pathe releases, all along the line, is destined to improve and go on improving, and every day I am confronted with new evidence that our policy of giving the best possible films to the exhibitors at prices that will allow them to make a profit on their investment is the only one that will win out.

Efficient Organization

"During the past year Pathe has scored many achievements, not the least among them being the formation of an organization, the completeness and efficiency of which are showing themselves all the time.

"I feel that our machine is now ready for the big drive of 1918 and I have no hesitancy in saying that this year will see the survival of the fittest in the motion picture business, and if there is anything that money and brains can accomplish to still further assure Pathe's position as one of the most important, if not the most important, of the successful companies it will be done.

"Results are not only necessary, but I feel sure will be attained because of the ability and loyalty of the men and women whom I have carefully selected and whom I am proud to have in our organization.

Additions to Program

"I am now planning the addition of several names to our list of Pathe Plays stars and will also probably organize another serial and another comedy producing company.

"Our sales department, under Mr. Quimby, a practical man, who has demonstrated his worth, I look upon as full of great possibilities. The accounting department, under our comptroller, Mr. Brunet, is known as the best in the industry and all the other parts of our big machine are oiled and ready for the campaign in which the efficient co-service of every one in the home office and every branch will play such an important part.

"Wherever I go I hear people in the trade talking about Pathe—wondering how far we can go, when we will stop, how long other companies against whom the exhibitors feel so deeply, can "stand the gaff." I tell you, the sky is the limit, and our determination to make Pathe bigger gives our organization the driving power that will enable us to attain our end.

Big Things in Store

"Our seven studios are now working at high speed to give us the finest box-office attractions that have yet been seen. Our Pathe Plays stars, Irene Castle, Bessie Love, Fannie Ward, Frank Keenan and Bryant Washburn, have strong stories by well-known writers, produced by big directors."

The men whose works are to be seen in Pathe films include Rudyard Kipling, Henry Kitchell Webster, George Randolph Chester, Arthur B. Reeve, Cyrus Townsend Brady, Sir William Young, Fred Jackson, whose latest Broadway play is one of the biggest successes of the current season, and many others. Among the plays which Pathe has bought there are a number of A. H. Woods' biggest hits, such as "Innocent," "For Sale," "The Other Woman," "Wanted—Jim Bennett" and "The Power of Money."

"The scenario department has been augmented until it now contains a large number of people, who have done big things with the biggest companies, and every department is being made larger and more complete all the time," Mr. Berst continued. "Gold Rooster plays, with Baby Marie Osborne, Gladys Hulette and Creighton Hale, will continue better than ever.

Five Serials Planned

"Already we have laid plans for the production of five serials in 1918, including one by Charles Logue and Arthur B. Reeve, authors of 'The Hidden Hand,' with scenario by Bertram Milhauser, who wrote 'The Fatal Ring,' and another founded on Guy de Taramond's famous novel, 'The Mystery of Lucien Delorme.'

"The Russian art films, which we will release at monthly intervals during the new year, are now going over well.

"During the year we will have more Official War pictures and, just as each we have released in 1917 has been greeted as better than the one that preceded it, I hope and expect that each to come will be a corresponding improvement. This should be the case with the interest of America destined to become more and more centered on the conflict and the sensation caused by 'The German Curse in Russia,' at the Strand last week, is an indication of what to look forward to in this regard. The Pathe News, the Argus Pictorial, the colored scenics, cartoons and other specialties will get better all the time.

"In closing I want to repeat in other words what I have said before: 'Bigger, better pictures for 1918' is our slogan, and with them we will attain greater results than ever before."

EDITH STOREY MAKES DEBUT

Edith Storey, who affixed her name to a Metro contract several months ago, makes her debut under the parrot trademark in an unusual picture, "The Eyes of Mystery." Tod Browning directed the production from the scenario of June Mathis.

"LITTLE MARY" DISGUISED.
As Seen in "Stella Maris"

SCENE FROM "HER SECOND HUSBAND."
Mutual Star Production Featuring Edna Goodrich

DE MILLE NOT OPPOSED TO STARS

Director Believes, However, in Giving First Place to the Story—"The Whispering Chorus," a Case in Point

When "The Whispering Chorus," the first of the series of super-photoplays Cecil B. De Mille will produce for Artcraft, was announced considerable interest was evidenced in the fact that there would be no individual star featured in this picture. This, however, according to a statement from Mr. De Mille, is no indication that he is in favor of a movement to do away with motion picture stars.

In making himself clear on this point, Mr. De Mille said: "When Mr. Griffith staged 'The Birth of a Nation' he did not feature Henry Walthall; he featured 'The Birth of a Nation.' It will be the same way with 'The Whispering Chorus.'

"This cinema will be an example of a photoplay which, instead of starring a player, stars the production itself. It is one of those stories which embodies largely outstanding characters and only such pictures justify a non-star production. The character of this particular play is such that unusually strong roles are given to several players of all-star caliber. These are Kathlyn Williams, Raymond Hatton and Elliott Dexter. Several other players will have prominent parts in the production, among them James Neill, Edythe Chapman, and others who have earned considerable reputation for themselves through many years of work on the stage and screen.

"In making this productions," continued Mr. De Mille, "I especially desire to emphasize the strength of the story, and I do by no means wish to give the impression that we are producing a picture with the idea of minimizing the importance of the players, but rather that we are centering our attention upon the direction and the story itself.

"We have a story in Perley Poore Sheehan's book which is perhaps the strongest psychological study ever used for a screen play, and it has a climax equal to that in 'The Tale of Two Cities.' We have come to realize that it takes an exceptionally strong production to stand on its own merits, regardless of whether big names are featured or not. Of course, it is always our desire to present big stars in big plays, which is, to my mind, the ideal combination."

GENERAL DENIES MERGER RUMORS

No Foundation for Report of Combination with Other Companies

Considerable prominence has been given General Film Company during the last two weeks in connection with a variety of surmises of impending realignments in the motion picture industry. These surmises have been vague and diverse, and without foundation, according to a statement from General Film.

An official of the company said: "Following the agreement by which the Paralta Plays are being handled through General Film exchanges by the W. W. Hodkinson Corporation, stories have been published that suggest an even greater scope for General Film in cooperation with other companies that have been named. Although the inference in these stories is in the main complimentary to General Film, really nothing has happened to require anything but a denial.

"Whenever anything does happen, General Film will be heard from officially. Its principal aim at this time is to take on new business as a distributing organization in the normal course of its enlarged activities. It continues to present itself as a service system ready to handle the distribution of film for any number of manufacturers without the duplication of effort, exchanges, employes and overhead expense.

GOLDFISH LOOKS FOR MORE SERIOUS PLAYS

Pictures Must Reflect America's Emotional Mood — Trend Toward Fewer Productions

Samuel Goldfish, president of the Goldwyn Pictures Corporation, is frank to say that he believes the taste of photoplaygoers during the coming year will turn from the light and frivolous to plays of power and meaning. "There is a decided trend," he says, "toward drama, sturdy, up-standing, heart-interest drama. Never before have the people of the whole world been living, feeling and thinking so seriously. Many thought that America's entrance into the great war would put a premium on light, frothy comedy as a relief from the war's cares. The experience of the whole industry has shown the very contrary. America is stirred to its depths.

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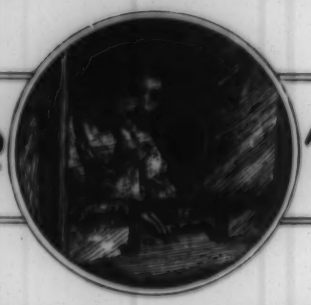
NEW ANGLES FOR THE EXHIBITOR



ROY CRAWFORD

Mr. Crawford is general manager of the Grand, the Majestic, and the Novelty theaters, Topeka, Kan. He is the only son of L. M. Crawford, veteran theatrical man, who for the past thirty-nine years has furnished Topekans with the leading attractions. At the age of eight young Roy was assisting in the box office of his father's theater. Being a talented musician, for two years following his seventeenth birthday he was pianist with stock companies and musical shows. Since that time he has been associated with his father in the management of Topeka theaters.

EXHIBITORS WILL ASSEMBLE AT GRAND CENTRAL PALACE

Eastern Organizations Plan to Hold Conventions During Exposition Week—Outlook for Big Show Bright

Various exhibitors' organizations and their locals in a number of cities in Eastern states plan to convene at the Motion Picture Exposition in Grand Central Palace during the week of Feb. 2. The exhibitors' convention was transferred from Buffalo to New York in view of the fact that the exposition is to be a gathering of unprecedented importance and affords the most advantageous time and place to hold a convention. Associations in the states of New York, New Jersey and all of the New England states will be represented, while those west of New York will also send delegates.

Despite the usual holiday rush in the motion picture industry considerable progress has been made during the past week in securing new exhibitors for the exposition. Eleven more concerns were added to the already large list of exhibitors who have contracted for space and many more will be closed this week.

Members of the two organizations under whose auspices the exposition is being promoted, who are qualified to judge, declare that the outlook for a large exposition is most promising, in spite of war conditions. This opinion is based to some extent upon the fact that other big industrial expositions in Grand Central Palace already are assured financial success. The Automobile Show has sold every inch of its available space and has had to refuse space to nearly one hundred applicants. The Motor Boat Exposition has allotted most of the space on its two floors, while the International Flower Show in March will have more exhibitors than ever before. Yet, all of these might be termed expositions of luxuries, whereas the motion picture industry cannot rightly be classed as a luxury industry.

New exhibitors added to the list during the past few days include: Argus Lamp and Appliance Co., Cleveland (distributors of Oscar Scheck Universal Projector Lamp Appliances); Acme Lithographing Co., New York (poster designs); Edison Lamp Works of the General Electric Co., Harrison, N. J. (projecting Mazda lamps); Dalton Adding Machine Co., New York (adding machines); H. C. Miner Lithographing Co., New York (poster designs); Moving Picture Appliance Co., Boston, Mass. (motion picture projectors); Alpha Lithographing Co., New York (poster designs); Sampliner Advertising Company, New York (display signs); Cooper Hewitt Electric Co., New Jersey (studio lighting effects); Viking Sign Co., New York (ornamental electric signs); Brookins Co., Cleveland (lighting fixtures for theaters). The February exposition will probably surpass all others.

G. L. HOOPER

Mr. Hooper is owner and manager of the Orpheum Theater, of Topeka, Kan., which has a seating capacity of 900 and regularly employs a seven-piece orchestra. The Orpheum exhibits only the best in motion pictures. Until about a year ago Mr. Hooper was associated with the J. L. Frederick Grain Co., of St. Joseph, Mo., having taken no interest whatever in the theatrical world until he purchased and assumed the management of the Orpheum. Under his able management the theater has become one of the most popular and best paying picture houses in the Middle West.

FOREST HILL HOUSE OPENS

Moore Inaugurates Theater with "Fall of the Romanoffs"

"The Fall of the Romanoffs," Herbert Brenon's picturization of the recent dramatic events in Russia, had its premiere in New Jersey on Christmas Day. Arthur Moore secured this production to celebrate the opening of the Forest Hill Theater in Newark, where it was presented for the first time in that territory.

The opening of "The Fall of the Romanoffs" in Jersey was preceded by a far-reaching advertising campaign. Special paper, newspaper advertisements, and illustrated booklets were prepared by Mr. Moore, who reports that his labor was well repaid by the interest which has been shown in the picture.

He announced further that for the convenience of those who could not avail themselves of the opportunity to see "The Fall of the Romanoffs" at the Forest Hill Theater, the photoplay would be presented at the Goodwin Theater, Newark, for two weeks, commencing Sunday, Dec. 30.

SPREAD IN PAPERS

Dailies Utilize Illustrated Story of "The Cinderella Man"

The practice of fictionizing photoplays in the monthly magazines featuring motion picture material has grown common in the past two years, while serials have long appeared in the daily papers of the country in conjunction with advertising campaigns. But the Goldwyn Pictures Corporation has struck a more unusual idea in supplying the illustrated story of a feature production to daily papers all over the United States.

The feature in question is "The Cinderella Man," starring Mae Marsh, with a story tied up closely to Christmas and the Christmas spirit. The offer to the editors was a full-page mat, in either 7 or 8 column width, containing, besides Edward Childs Carpenter's story, four scenes from the production and splendid art-work layouts and borders using holly and other Christmastime motives.

The response to Goldwyn's offer was startling, even to the most optimistic of the executives. Over two hundred editors filled in and returned the post card accepting the offer, and ran the page upon receipt, in most cases linking the feature to the local showing of "The Cinderella Man."

SUNDAY MOVEMENT GAINS STRENGTH

Picture Theaters Open in Many Connecticut Cities Despite State Laws—Results of Recent Canvass

That Sunday picture showings have come to stay in a majority of the cities of Connecticut, despite the provisions of the Sunday laws, which prohibit them, is evidenced from a canvass of the twenty cities in the State by the International News Service. Reports show that in eleven of the twenty cities of the State Sunday moving picture theaters are permitted to operate, in some cases with restrictions. All of the larger cities of the State permit picture houses to be open on Sunday except New Haven.

In this city the moving picture theaters were permitted to remain open until recently, on an agreement of the managers to donate a percentage of the receipts to war or charitable purposes. But the clergymen of the city protested that the theater managers were not turning over a sufficient portion of their receipts to charity and that their operation in the guise of charitable institutions on the Sabbath was but a cloak for permitting the commercialization of the Sabbath. The local chief of police took the ground that in the face of complaints of any kind he could not permit the opening of the theaters, and they are therefore closed at the present time.

However, it happens that in the town of Orange, adjacent to the city, the authorities permit the moving picture theaters to run unrestricted on Sunday. There are several of them in operation at Savin Rock the year round, so that it costs but the addition of two carfares for New Haven people to enjoy their favorite indoor sport on the Sabbath.

In Hartford the theaters are not disturbed on Sunday evenings and run openly, the patrons contributing to a collection at the door in place of paying the regular admission. It was originally provided that part of this collection should go to charity, but this provision is generally nullified at the present time, it is understood.

In Bridgeport the theaters run on Sunday evenings only, as on week nights, while in Waterbury they are open not only on Sunday evenings but in the afternoon as well.

Putnam has permitted the picture places to open for some time with the "collection" system in vogue. In Torrington they are also operated both afternoon and evening with part of the receipts donated to charity.

New Britain has maintained Sunday pictures without objection for several years, the same as week days. A short time ago they were closed on complaint of the clergy, but a new administration came into power permitting them to reopen as usual.

In Bristol the theaters are allowed to open on Sunday evenings under an agreement not to interfere with the church services, and they begin their shows at 8.15. In addition the federation of churches maintains a sort of censorship on the pictures shown on Sunday.

In Danbury there are occasional shows on Sunday evenings under the guise of charity entertainments. Derby permits them to open unrestricted and in Ansonia they have been open on Sunday evenings for two months with the original understanding that part of the receipts be given to charity.

In Stamford and Norwalk Sunday pictures are being considered. In Stamford the authorities are inclined to grant the request of the proprietors to run a Sunday benefit entertainment without any vaudeville, but the clergy have protested. Rockville reports that the moving picture houses are open as usual for the price of admission on Sunday evenings.

In the following Connecticut cities no moving picture entertainments are run or permitted: Meriden, Middletown, New London, Norwich, Winsted and Willimantic.

"BROWN OF HARVARD"

Screen Version of Famous Play Produced by Essanay

The screen version of "Brown of Harvard," the new Perfection picture, has been completed at the Selig studios, with Tom Moore, Hazel Daly, and Sydney Ainsworth heading the cast. Mr. Moore was leading man for Mae Marsh in "The Cinderella Man," while Miss Daly created the role of Honey in "Skinner's Dress Suit." Sydney Ainsworth played an important part in "On Trial."

"Brown of Harvard" was picturized and directed by Harry Beaumont from the stage play of the same name by Rida Johnson and Gilbert P. Coleman. Practically all of the exterior views were filmed at Cambridge, and many excellent views of classic Harvard are shown. Several hundred students took part in the boat race scenes showing Harvard defeating Yale.

FAIRBANKS AT RIVOLI

The same program which introduced the Rivoli to the public last week is continued all this week, including Sunday, Jan. 6. It will be the Rivoli's policy thereafter to change its bill on Mondays, thus permitting Mr. Rothapfel to supervise in person the program at the Rialto and that at the new theater as well. Douglas Fairbanks in "A Modern Musketeer" continues as the photoplay feature of the bill. The stirring patriotic pageant which Mr. Rothapfel styles "The Victory of Democracy" opens the program all week. This impressive number enlists the services of Mary Lawton, the statuesque English actress; Forrest Robinson, the actor, and the Rivoli chorus of thirty, besides the full Rivoli Orchestra and four trumpeters under the baton of Hugo Riesenfeld. Eugene Cowles, basso of the famous "Bostonians," is heard in his most popular success, "A Gypsy Love Song." Alberto Bachman is introduced as concert master of the Rivoli orchestra.

FIRST RELEASES ARE NOW READY

Attractive Advertising Prepared for Shorty Hamilton Pictures

Ernest Shipman announces that the first releases of the W. H. Clifford Photoplay Company, entitled "Denny from Ireland" and "The Snail" are now ready for negotiations. There is also a complete and attractive line of posters and other advertising matter which is offered at actual cost. Territorial rights are available under a protective franchise covering the entire series of twelve monthly releases and outright sales or a cooperative basis can be arranged under the scale of percentages as adopted by the First National Exhibitors Circuit.

The state rights buyers will find the Shorty Hamilton comedies a most inviting business proposition, inasmuch as the W. H. Clifford Photoplay Company and Mr. Shipman have jointly decided upon a marketing policy which is estimated upon a legitimate and equitable basis, with ample room for money making possibilities for the producer, state rights buyers and exhibitors.

All ideas of inflated values have been eliminated and the prices agreed upon are the result of common sense business reasoning. A confidential price list will be furnished bonafide buyers upon application. The many exhibitors writing the New York office for information as to what exchanges will distribute the Shorty Hamilton series will be fully informed as the sales are consummated.

SHIPPED TO CIRCUIT

"Empty Pockets," the thrilling mystery story by Rupert Hughes, which Herbert Brenon has just made into a photoplay, has passed into the hands of the First National Exhibitors' Circuit. Numerous prints have been shipped from the Brenon laboratories on Hudson Heights to the various theaters of the First National Exhibitors throughout the country, and already many houses of the circuit have run the film.

Dwight Furness, official U. S. photographer, enlisted under the aviation camp at Hampton, W. Va., and recently from the American Film Company offices at Chicago, has taken his first pictures in the air. Mr. Furness took eight pictures during his first flight in an airplane.

OPEN MARKET STATE RIGHTS

"BIRTH OF A NATION" GOES TO PHOTOPLAY THEATERS

Bookings from Picture House Managers Are Being Accepted by Epoch Corporation

"The Birth of a Nation," D. W. Griffith's spectacle, will be booked by special arrangement in the representative picture theaters of the country, after Jan. 1, according to an announcement issued last week.

When the interests in control of Griffith's big work decided to produce a motion picture in the high priced theaters and charge the current Broadway scale of prices it was thought that such a thing could not be accomplished. Since then "The Birth" has had a phenomenal success and has broken the record of theaters in nearly every city of the country. The full measure of this early clientele came from people who had never seen a motion picture, or at best were but occasional visitors to the picture houses. It is now estimated that there are fifty million patrons of the big picture theaters throughout the country who have never had an opportunity to view this history making work. It is planned to place the production within reach of this large patronage. In taking the famous screen success to the largest of the picture theaters the Epoch Corporation, the company controlling this property, will bring the same care and attention to it that marked its earlier triumphs in the first class dramatic houses of the country.

Every detail of the thrilling story of our Civil War and the Reconstruction days which followed that strife, will be given the same attention which marked the initial presentation of the piece upon the elaborate scale that Griffith mapped out for his first successes. Special engagements are now being booked in leading picture houses. Fuller particulars of the new plan may be secured from the Epoch Producing Corporation.

ANNOUNCEMENT OF SALES

W. H. Productions Co. Disposes of Rights to Pictures

W. H. Productions Co. announces the following sales during the past week:

Peerless Photoplays Co., Phil Goldstone, manager, Omaha, Nebr., the rights to the series of twenty eight Mack Sennet comedies for Nebraska, Iowa, Missouri and Kansas.

Welland Film Co., Pittsburgh, Pa., the rights to the series of twenty-eight Mack Sennett comedies for Western Pennsylvania and West Virginia.

Regal Films, Ltd., A. S. Aronson, Toronto, Canada, the rights to Wm. S. Hart in "The Bandit and the Preacher," for Canada, and the rights to "The Hell Hound of Alaska," for Canada.

Regal Films, Ltd., A. S. Aronson, Toronto, Canada, the rights to the series of twenty-eight Mack Sennett comedies for Canada.

William Politzer, San Antonio, Texas, the rights to Wm. S. Hart in "The Bandit and the Preacher," for Oklahoma, Texas and Arkansas, and the rights to "The Hell Hound of Alaska," for Oklahoma, Texas and Arkansas.

TOM MOORE,
Leading Washington Exhibitor

SELLS 19 STATES WITHIN TWO DAYS

Herbert Lubin Makes Enviable Record in Disposing of "Mother"

Following the return of Herbert Lubin, executive of General Enterprises, Inc., to New York last week, an announcement was made by the organization which controls the territorial distribution of the McClure picture, "Mother," that remarkable series of sales transactions were successfully consummated as a result of Mr. Lubin's recent trip throughout the Middle West. Immediately after the showing of the George Loane Tucker feature, which Mr. Lubin arranged at the Ziegfeld Theater in Chicago, and which was attended by many prominent exhibitors and state rights buyers, bids were offered from all quarters for "Mother."

Within two days the General Enterprises, Inc., member had consummated arrangements whereby contracts were closed for the McClure production starring Elisabeth Risdon, with the following prominent state rights purchasers: To the Grainger Film Corporation of Chicago, the states of Illinois, Michigan, Iowa, Nebraska, Texas, Oklahoma, Arkansas, Kansas and Missouri; to E. M. Allen of the Allen Film Corporation of Chicago, the states of Ohio, Indiana, and Kentucky; to the Westcott Film Corporation of Minneapolis, Minnesota, the states of Minnesota, Wisconsin and North and South Dakota; to M. J. Wohlfarth of Lakewood, N. J., the entire state of New Jersey; and to the First National Exhibitors' Circuit of Pittsburgh, Pa., for Western Pennsylvania and West Virginia.

The foregoing transactions embrace the sale of nineteen states within two days. The success which has attended the efforts of General Enterprises, Inc., in their distinctive handling of "The Warrior" and "Mother" is attributed to the use of entirely new methods in this branch of the business and the policy of fair and equitable dealing with all purchasers.

"MICKEY" COMPLETED

Western Import Company Buys Rights to Sennett Feature

Mack Sennett has completed the final assembling of his big feature, "Mickey," in which he presents Mabel Normand, and the world rights have been purchased by the Western Import Company. The picture, it is reported, has taken two years to complete and was made at a heavy expense.

BILLY WEST'S WALTZES

"The King-Bee Waltzes," composed by Billy West, star of the King-Bee comedies, which are now ready for publication, will be released Jan. 2, and will be published only in Sunday magazine sections of the leading newspapers throughout the country. They will be given to the newspapers with a guarantee that they are an exclusive set of waltzes that cannot be purchased anywhere, and are dedicated by Mr. West to his admirers. Any exhibitor desiring to play these waltzes in his theater can do so feeling assured that no music tax will be charged. A copy of these waltzes will be sent to any exhibitor upon request to Ed. Rosenbaum, Jr., publicity director, King-Bee Films Corp., Longacre Bldg., New York City.

HOUR OF EXHIBITOR IS HERE

M. H. Hoffman Sees Fulfillment of Early Prophesies—Increase in Open Bookings

"A satisfied customer is the next best thing to a fat bank account," said M. H. Hoffman to a representative of this publication shortly after arriving in New York from his mid-western tour of exchanges. "I never had that fact impressed on me so strongly as during my recent trip, which gave me the opportunity of personal talks with many of the most progressive exhibitors in New York, Pennsylvania, Ohio, Indiana, Michigan, Illinois, Missouri and Iowa.

"The best undivided surplus a distributing organization can have in these times is a host of exhibitor patrons who have faith in it; who are confident quality will be maintained in the product it offers, and that the prices will be kept down to a reasonable point.

"The hour has struck for the exhibitor. Predictions I have been making ever since Foursquare Pictures was organized last Spring are coming true. These men who are the sources of the producers' and distributors' bread and butter now see that certain things are due them, and are beginning to insist upon having these things.

"One of them is the wisdom of increasing the amount of 'open bookings'; of selecting pictures that have been made deliberately without hurry—on a basis wherein economy has been judiciously exercised. The 'specially produced' feature, independently distributed, is gaining headway, with significant rapidity.

"Exhibitors who have been booking pictures with concerns that turn out a vast number each year have awakened to the fact that no single organization (no matter how great) can hit the bull's eye with each production.

"That the large producing firms have likewise made this discovery is indicated in the plans now being shaped to reduce the quantity of their annual output. It is quality that is now in demand and the exhibitor, in order to satisfy his patrons' growing taste for unvarying good pictures, is choosing with greater care than ever before.

"Foursquare Pictures is beginning the New Year with full cognizance of changing conditions, which were foreseen when it was organized. An independent distributing concern—it will select its pictures with the utmost care and acquire only that which the exhibitor will regard as a good buy, at prices that are right."

HALL GUARDING AGAINST SHORTAGE

President of U. S. Exhibitors' Corporation Seeks Contracts that Will Assure Big Productions

Frank Hall, president and general manager of the U. S. Exhibitors' Booking Corporation, does not intend to be caught napping should there develop a shortage of big productions such as the concern is exploiting, and he is now negotiating with four prominent directors to make a series of extraordinary pictures for his concern. For obvious reasons the names of the directors with whom Mr. Hall is dickering will be withheld pending the signing of contracts.

Having acquired three special productions with which to launch his organization, embracing "The Zeppelin's Last Raid," "Those Who Pay," starring Bessie Barriscale, and "The Belgian," featuring Valentine Grant and Walker Whiteside, Mr. Hall is casting about for other attractions of equal merit. While he does not anticipate difficulty in finding suitable productions for a few months, he feels that owing to war conditions which may affect the independent market it would be advisable to fortify his concern against such a contingency by engaging directors to make productions exclusively for the United States.

Although no definite announcement as to conditions of the contracts has been made, it is reported the U. S. Corporation will assist the directors in question to finance their productions, and that the company will also reserve the right to approve scenarios and to name a supervising director whose duty it will be to co-operate with the director in chief in the making of the productions. These stipulations, it is understood, will be put into the contracts for the purpose of safeguarding the booking concern against possible production errors.

"It is our intention to produce only productions founded upon a successful play or popular book," declared Mr. Hall, "and a star of genuine box office value will be featured in every subject. We shall exercise the utmost care in the selection of both the star and the vehicle and will co-operate step by step with the directors in the making of the productions.

"Furthermore, we shall select only plays that lend themselves to intensive exploitation. We believe in giving the exhibitors something they can sell to the public, something which, to use an expression of the day, they can make a noise about."

TRADE SHOWING SOON

"The Eagle's Eye" to Be Screened Early in January

A trade showing of several of the first episodes of "The Eagle's Eye," Secret Service Chief Flynn's screen exposure of the Imperial German Government's spy system in America, will be made shortly after Jan. 1. Every exhibitor who will get in touch with the nearest Foursquare Exchange will be informed of the exact date and sent an invitation.

This attraction stands in a class by itself, and will prove a distinct novelty because of the subject and the important public position of its sponsor, Chief Flynn.

The peculiarly timely interest of the story and the personal popularity and public reputation of the man on whose experience the serial is based, should make "The Eagle's Eye" one of the biggest screen novelties of the season.

"FALSE FACES" WILL BE BRENON'S NEXT

Director Prepared to Start Work on Another Melodrama

Now that "The Passing of the Third Floor Back," with Sir Johnston Forbes-Robertson is completed, announcement is made of the next production to which Herbert Brenon is to devote his energies.

In a few days' time he will start work on a continuation of the novel by Louis Joseph Vance, whose "Lone Wolf" provided him with so successful a vehicle last year. The further adventures of the Lone Wolf are to be recorded on the screen in "False Faces" or "The Sequel to the Lone Wolf," which has just been completed in serial form in the *Saturday Evening Post*. Bert Lytell will again be seen in the role which won for him so high a place in the estimation of those versed in film lore.

Announcement is not as yet made of the remainder of the cast, though it is more than probable that many of those who took part in the former production will be seen again in their old roles.

"The Lone Wolf" proved that Mr. Brenon was a master of the art of producing melodrama. Although it came out over six months ago, it is still in great demand throughout the country. In the sequel, the action is transferred to the battlefields of Europe, with the war and the war's spectacular setting as a background.

The Lone Wolf has forsaken his life of crime, but not his love of adventure. He meets old friends and old enemies, and makes new ones. He becomes entangled in a network of thrilling events. His wife and child are dead. But that by no means puts an end to his romance.

INTRODUCING NEW PLAN

F. E. Backer, of Mammoth, Promises Saving for Exhibitors

Franklyn E. Backer, president of the Mammoth Film Corporation, who bought the Greater New York rights to "Persuasive Peggy," the six-part Mayfair production starring Peggy Hyland, through Shallenberger and Priest, announces that he will put into operation, beginning with the release of "Persuasive Peggy," a co-operative booking plan to encourage exhibitors.

The exhibitor, under the Backer plan, will fare better than ever before in the open market branch of the industry. His rental will be celebrated upon the cost of each picture to Mr. Backer's firm, plus a nominal percentage for handling. There will be no arbitrary method of demanding exorbitant rentals with a view to piling up two or three hundred per cent profit in a month or so and then letting the feature remain idle during the balance of the lease term. On the contrary each print will be so routed as to cover a given number of dates per annum as long as it will earn a fair return.

Mr. Backer states that he will be glad to outline his plan in detail to any exhibitor who is interested in saving money on special features.

CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"The Seven Swans," Paramount; "Toto Comedies," Pathe; "Just a Woman," Steger; "His Mother's Boy," Paramount; "His Own People," Vitagraph; "The Hidden Hand," Pathe

"THE SEVEN SWANS"

Five-part Fantasy by Hans Anderson, Featuring Marguerite Clark. Produced by Famous Players Under the Direction of J. Searle Dawley. Released by Paramount.

The Players.—Marguerite Clark, William Danforth, Augusta Anderson, Edwin Dennison, Daisy Bartholmess.

POINTS OF INTEREST

The picturization of one of the most charming and fantastic of the fairy tales. Marguerite Clark an ideal choice for the Princess Tweedledee. An artistic and imaginative production.

For Christmas week, at the Strand, "The Seven Swans," with Marguerite Clark as the beloved Princess Tweedledee, was presented. And if the delighted Strand audiences were fair tests of the picture's appeal, it is safe to say that many moons have waned since such a wholly enjoyable entertainment has been shown on the screen. To all those who love their fairy tales, we recommend the Famous Players' production, for it is so artistically and imaginatively produced that it is bound to bring joy to the hearts of all those who behold it.

Who does not remember the story of the little princess who sacrificed much happiness to aid her seevn brothers who were turned into seven swans by the wicked queen's witch? And who does not rejoice in her final triumph over the wicked one? Surely we all recall her Prince Charming who rushed in at the last minute to aid her seven brothers in rescuing her from the burning stake. Yes—and more—for there were fairies and old toothless witches and the Sandman and other figures added much to the enjoyment.

So finely was the picture directed that it will carry its message to both young and old. It lacked nothing in imagination and much time and thought has been used in making the production a beautiful one.

Marguerite Clark was a constant delight as the Princess. Both pretty and winsome, she was the *real* Princess of the Hans Anderson tale. The supporting company, too, was excellent.

Exhibitors can truly advertise "The Seven Swans" as the most delightful fairy tale ever produced. H. D. B.

TOTO COMEDIES

Two-Reel Comedies Featuring Toto, "The Movie Dummy" and "The Junk Man." Produced by Rolin Under the Direction of Hal Roach and Released by Pathe.

The Players—Toto, Kathleen O'Connor, Bud Jamison, Marie Mosquini.

POINTS OF INTEREST

The debut of a new comedian and his immediate success. The originality of the comedy situations. The fine assistance given the featured player by Kathleen O'Connor and Bud Jamison.

Toto on the stage is a clown, in the broadest sense, but Toto in pictures is a comedian. There is a difference, which does not have to be pointed out here, and it is evident in these pictures to those who have seen his stage work at the New York Hippodrome, where he has been the featured comic for two seasons, that the slight change in method has been for the best, not because he is funnier but it is better suited to camera work. Because he can adriotly change his method, keeping enough of his familiar clowning in his work to be an individualist in his style of comedy, he earns as many laughs on the screen as he did on the stage.

"The Movie Dummy" and "The Junk Man," the first of the Toto Comedies released by Pathe are produced under the expert comedy direction of Hal Roach, who has created quite a reputation in the Harold Lloyd one and two-reelers, and they are marked by the same originality in stage direction that is evident in all his former work. He creates novel situations and works them out in new ways, with the result that they promote continuous laughter.

Neither of these initial pictures is burdened with a plot, but they follow a definite idea. In "The Movie Dummy" Toto masquerades as a prop figure so as to be near a girl working in a studio. He is handled as a lifeless dummy and much of the fun is derived from the way he is tossed about, falling in almost unconceivable positions. In "The Junk Man" he appears as an assistant on a wagon going about collecting refuse. He hears a girl's scream and arrives just in time to wrest her from the arms of a man who is forcing his attentions on her. The girl becomes fond of him and later has him dress up in evening clothes and attend an affair at her house. The rest of the picture is what transpires there, which is principally an hilariously funny turmoil.

Of course these pictures are in the slapstick class, but of the better kind. They are not crude or vulgar in any way and they will appeal to any type of audience. Toto displays an aptitude for "giving them what they want" in the way of comedy, and he is assisted in this by a well trained company, some of whom have been seen in the Rolin and Lloyd comedies.

Any exhibitor may be sure the Toto comedies, judging from the first two, will become a success in his theater. He will have the benefit of the advertising advantage of the comedian's stage popularity. It would be wise to try them. F. T.

"JUST A WOMAN"

Six-part Drama by Eugene Walter, Featuring Charlotte Walker. Produced by Julius Steger Under the Direction of Julius Steger.

The Players.—Charlotte Walker and Lee Baker.

POINTS OF INTEREST

The picturization of a well-known stage play which lends itself admirably to the screen. Charlotte Walker's sympathetic performance in a strong role. The excellent photography and the interesting Pittsburgh mill scenes.

As a play, "Just a Woman" contained so much that is esential in the making of strong photoplays that we knew some enterprising person would realize its picture possibilities before long. And Julius Steger did just that. In his capable hands, all the conflict and fine melodramatic suspense have been utilized with telling effect and the outcome is a picture that holds the interest until the end.

Presented artistically, with excellent

CHARMING SCENE IN "THE SEVEN SWANS"
Paramount Christmas Pantasy Starring Marguerite Clark

scenes showing the factories outlined against a clouded sky, and telling its story in a human, interesting way, "Just a Woman" is a fine example of Eugene Walter's skill in writing plays with a "punch." The "punch" in this case occurs in a court room scene that is remarkably well done.

Anna, the plain woman of the story, has scrimped and saved, and worked her fingers to the bone to help "her man" and her boy toward a brighter day. And when that day comes—mainly through her influence and efforts—we see her treated unkindly by society and neglected by her husband. Her sole consolation is her son.

When they strive to take her boy from her in the divorce courts, she shows unlooked for strength and resourcefulness and the real culprits are caught.

An epilogue shows her "man's" release from prison, her forgiveness and their parental pride in the son's enlistment in the army.

Charlotte Walker gave a graphic and appealing performance as "Just a Woman." She was finely suited to the part and aided considerably in making the film realistic. Lee Baker was a splendid selection for the man and gave an excellent performance.

"Just a Woman" is a truly worth while production. The fact that it is taken from a stage success should help in making it popular. H. D. B.

"HIS MOTHER'S BOY"

Five-Part Drama, by Ella Stuart Carson, from Rupert Hughes's Story, "When Life Is Marked Down." Produced by Paramount, Under the Direction of Victor L. Schertsinger. Starring Charles Ray.

The Players—Charles Ray, Doris Lee, William Elmer, Joseph Swickard, Jerome Storm, Gertrude Claire and Lydia Knott.

POINTS OF INTEREST

The singularly appealing personality of Charles Ray. An interesting story, well constructed, with good suspense and a strong climax. Excellent direction and photography.

A picture with Charles Ray is always an event to quicken the interest of even the most casual film fan. It would be curious to know if there possibly can be people who don't like Mr. Ray. It seems inconceivable. His latest vehicle, "His Mother's Boy," is merely another instance of this brilliant young players' art, for *art* it is in every sense of the word. You respond to him—whether it is chagrin or disappointment, happiness or pain—with a surety which verifies the definition of art as "something which creates emotion."

The story of "His Mother's Boy" is laid in a New England village, and concerns Matthew Denton, whose father, during the latter years of his life, has induced a number of his fellow-townsmen to invest their savings in the Centipede Oil Company. Matthew lives with his mother, and from her excessive devotion and care earns the appelative, from his fellows, of "His Mother's Boy." But a report reaches the village stockholders that the company will discontinue its payment of dividends, and they at once wait upon Mrs. Denton with the demand that she, as the widow of the man who duped them into a bad investment, buy up their stock. Matthew overhears the altercation, orders the men from the house and announces that he is going West to the oil fields to learn the reason of the company's insolvency.

So Matthew next appears in a Texas oil town and secures a job in the wells from Jones, the foreman. He boards with the Glenny family, along with others of the company's crew, and becomes smitten with the daughter, Mabel, whose father is the town drunkard. Jones, the foreman, is in love with Mabel and in collusion with her father in tapping the main pipeline. Matthew at length discovers the fraud, and is on the point of divulging it, when Jones accuses him of stealing his girl and presents him with an ultimatum to leave town at once or be shot. Matthew doesn't leave, however, and in the fight which follows he gives Jones considerably the worst of it. He then tells Mabel that they are engaged.

Charles Ray's portrayal of Matthew Denton was, as usual, perfect. William Elmer gave a forceful performance of Jones, while Doris Lee did excellently as Mabel Glenny.

Exhibitors will find this picture a winner if for no other reason than that Charles Ray is in it. Advertising should bear heavily on his name. D. A. B.

"VENGEANCE—AND THE WOMAN"

Serial Featuring William Duncan and Carol Holloway. Produced by Vitagraph, Under the Direction of William Duncan.

"The Unsealed Peak"—Episode 2.

The Players—William Duncan, Carol Holloway, George Holt, Tex Allen, Vincente Howard, Fred Burns, S. E. Jennings.

POINTS OF INTEREST

Suspense of this absorbing serial. Personalities of Mr. Duncan and Miss Holloway. Beautiful Western mountain scenery.

This episode finds Bessie suspended at a rope's end over a perpendicular wall or cliff and dangling in mid-air. The outlaws then rescue her and bear her off to a mountain cabin as a prisoner. Meanwhile, her horse canters away and is at length caught by Blake, who is riding tirelessly along a mountain trail. Blake finds the message his wife has sent with the horse. Reading the Indian sign of the feather and the rock as Eagle Rock, Blake spurs madly in that direction. Bessie then escapes from the cabin, while the outlaws sleep, and ascends to the unscaled peak. They discover her absence, and pursue, only to have her cast off the wooden bridge which bridges the chasm. They leave her then, and Blake at length discovers her presence. He is far below, but starts to scale the peak with his lariat, when the outlaws return. Nearly to the top, they shoot, cutting the rope, and the episode fades out with Blake toppling over backward in his dreadful fall downward. D. A. B.

"HIS OWN PEOPLE"

Five-Part Comedy, by William Addison Lathrop. Produced by Vitagraph, Under the Direction of William P. S. Earle. A Blue Ribbon Feature.

The Players—Harry Morey, Gladys Leslie, Arthur Donaldson, William Dunn, Betty Blythe, Stanley Dunn.

POINTS OF INTEREST

A realistic production with an Irish locale. Beauty and charm of Gladys Leslie. A quaint and entertaining story which will appeal to young and old.

There is an honest homeliness about "His Own People" which makes a very simple and direct appeal to the heart. It is just a sweet little story of old Ireland, which you have read in books a score of times before and which is the reason you like it. It touches familiar and tender chords of memory and lifts you out of yourself and carries you back to a time in your childhood when you liked to read such stories. And the fact that the picture is excellently produced and directed makes its appeal more certain and potent to the mature mind.

The story is of Hugh O'Donnell, a blacksmith, who is in love with Molly Conway, a perverse young miss, who loves Hugh but wishes for nothing more earnestly in the world than that Hugh won't know it. Lord Percival, a dissolute young landholder, gives a sumptuous house-party at his manor and among those present is Lady Mary Thorne, his intended. Lady Mary sees Hugh O'Donnell and takes a violent fancy to him—much to the jealous rage and chagrin of Molly, Hugh's unsuspected sweetheart. Hugh is invited to the manor house and after some persuasion he goes, not, however, until there has been ordered from Dublin a complete outfit of evening clothes.

In the meantime, Lord Percival has issued an order that his keepers are to shoot any poachers found on the estate; while Molly, quite sick with jealousy, steals to an outer window of the manor where she can see Hugh in conversation with Lady Mary. Lord Percival, heavy with drink, steps outside and discovers Molly. Attracted by the girl's beauty, he strives to kiss her, is repulsed, and then seizes and drags her into the house. While she struggles with him, a poacher is shot by his keepers and the townspeople, enraged, come to the manor for Lord Percival. He is sought by Hugh, who turns him over to the authorities, and then discovers Molly. He first believes her guilty of wrong, but finally is convinced of her innocence, and they marry.

Gladys Leslie is very lovely as Molly, looking amazingly like a child of twelve. Harry Morey plays with fine earnestness in the true spirit and key of the picture. Exhibitors will find "His Own People" a thoroughly first class booking proposition with something if not much in it for all ages and all classes. D. A. B.

"THE HIDDEN HAND"

Serial Featuring Doris Kenyon. Produced by Pathe Under the Direction of James Vincent.

"The Fire Trap"—Episode 7.

The Players.—Doris Kenyon, Sheldon Lewis, Arline Pretty and Mahlon Hamilton.

POINTS OF INTEREST

Several thrills, which are ingeniously staged. The faultless acting of the four leading players. The suspense at the climax.

Dangers for Doris Whitney and Jack Ramsey follow each other in quick succession in this chapter. It opens with the girl about to be lowered into a vat of boiling lime, from which she is saved just in the nick of time by Ramsey, who then becomes engaged in a vigorous struggle with the Hidden Hand and his henchmen. The whole of the episode is keyed in excitement and having begun with a thrill, the spectator is kept tense until the climax, from which the chapter gets its name, where Doris and Ramsey are trapped in a chamber that is gradually growing smaller as they struggle to get out and the sides of which spout flames.

The end shows Ramsey breaking through the top of the chamber and hanging by his feet to lift out Doris. F. T.

Why "One Night Stand" Houses booking Pictures should select carefully—

The picture business is the show business purely and simply—only a little more so.

It's a little like the phonograph business since it is amusement and a lot like the publishing business since new pictures come out every week,—

—but after all is said and analyzed, it's the good old show business after all, without rules or regulations, and the stability as far as the public is concerned, of a glass of bromo seltzer.

It will always be so, because human nature is so designed.

Do you get out of bed two mornings in succession, feeling the same way?

Do you want to see the same kind of a show two nights hand running? Perhaps you do and perhaps you don't.

That's the point—you must have something new and something good—all the time,

—that means—

Paramount and Artcraft Pictures

"Foremost stars, superbly directed in clean motion pictures"

Ordinary pictures won't do—they're not startling; they don't jar the commuter out of his lethargy or mother out of her arm-chair.

—but take Douglas Fairbanks, for instance—

—or a Mack Sennett Comedy—

—will they stay home?

That's why Paramount and Artcraft Pictures consist always of new ideas or new ways to do them.

You must run your theatre the same way—always something new—and Paramount and Artcraft Pictures will save you a lot of time and worry on that score.

The people know the difference—they have read about them in the big advertisements running in all the great national magazines and newspapers.

A Paramount and Artcraft representative will gladly call, without obligating you in any way, and tell you how to "put it over."

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

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ANNUAL—EXPOSITION NUMBER

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THE DRAMATIC MIRROR

OF MOTION PICTURES AND THE STAGE

Commemorating 39 Years Publication

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Containing Motion Picture Exposition

NEWS, GOSSIP, CUTS AND SPECIAL STORIES

The Issue Dated Feb. 2nd, 1918

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THE DRAMATIC MIRROR COMPANY
1493 Broadway, N. Y.

A NATIONAL INSTITUTION

The Strand

Broadway at 47th. Str.
Harold Edel—
Managing Director

Greetings 1918

May the recollections of the happy hours spent at the Strand be but a reminder of the many big things we have to offer you during the Glad New Year

The Strand

GAIL KANE

Mabel Condon, Representative **Suite 801—1476 Broadway, New York**

"DAUGHTER OF DESTINY"

Five-Part Drama by Mme. Petrova and Featuring Mme. Petrova. Produced by Petrova Pictures Co. Under the Direction of George Irving.

The Players.—Mme. Petrova, Thomas Harding, Anders Randolf, Robert Broderick, Henri Leone, Richard Garrick, Carl Dietz and Warren Cook.

POINTS OF INTEREST.

Mme. Petrova's first appearance in a photoplay produced under her personal supervision. The artistic performance of the star and the notably fine production.

For her first appearance in pictures produced under her personal supervision, Mme. Petrova chose "Daughter of Destiny," and so splendidly has the picture been directed—with such fine care for details and artistic effects—that it is safe to assume that all other Petrova pictures will be anxiously awaited by an appreciative public. The leading role affords Mme. Petrova ample opportunity to give a splendidly restrained and effective performance.

The story presents Olga Petrova as a somewhat tragic figure, for she is first seen as an unhappily married woman. Her husband—a German—treats her wholly without respect and consideration, but so loyal is her nature that she endures it all in silence, to remain true to her marriage vows. But one day he so humiliates her that she leaves him. A body is later found burned beyond recognition in their home and she believes herself a widow.

Months later she renews a friendship with a crown prince of a small principality and later they marry. For political reasons the Prince is being forced into a marriage with the daughter of the German Emperor, and his morganatic marriage to her is about to be put aside as her former husband appears. But a revolution takes place in the little kingdom and the enemies of the royal pair are killed and future scenes show that the kingdom will become a republic and so enable its rulers to live their lives in peace and security.

Mme. Petrova gave a graphic performance and her name alone is sufficient guarantee for crowded houses. A strong cast was seen in support and helped to preserve the sincere efforts of the producer.

H. D. R.

"STOLEN HOURS"

Five-Part Drama by Olive Wadsley, Featuring Ethel Clayton. Produced by World Film Under the Direction of Travers Vale.

The Players.—Ethel Clayton, John Bowers, Louise De Rigney, Frank Mayo, Jack Drumier, Victor Kennard, Richard Clark and Lila Chester.

POINTS OF INTEREST

The personality of the star. A popular type of drama, adapted from a magazine story.

Besides providing Ethel Clayton with good acting material, "Stolen Hours" presents an entertaining story in which the love interest is dominant. The plot does not vary in any great degree from those hitherto shown, but as it has always proven popular in its appeal in the past it is safe to say that World Film's latest offering will meet with the same approval. Its story concerns two young lovers who are unable to find happiness because of the uncompromising attitude of the man's wife. However, this matter is brought to a happy conclusion in the final reel, so the story ends with a fair prospect of "and they lived happy ever after."

Diana Lester rescues Hugh Carton, a member of Parliament, from her father's gambling house during a raid made by the police. He, in gratitude places her as companion to his sister and in time falls desperately in love with her. Diana, too, is happily dreaming of a future with him, when she learns of his unhappy marriage to a woman who refuses to grant him a divorce.

As Carton has neglected his political duties in his worriment over his marital affairs, Diana is urged to leave him. But soon Carton finds her and informs her of his wife's promise to free him.

Ethel Clayton gave a sympathetic portrayal in the role of Diana. She always lends an air of sincerity to her work that is commendable. As Carton, John Bowers was earnest and manly. Smaller parts were well taken by Louise De Rigney and Frank Mayo. Travers Vale directed the picture with care.

"Stolen Hours" will satisfy the many admirers of Ethel Clayton. Exhibitors should feature her name.

H. D. R.

"THE GERMAN CURSE IN RUSSIA"

Five Reels of War Film. Photographed by Donald C. Thompson and Released by Pathe.

POINTS OF INTEREST

A completely interesting film in which no one episode is deserving of more attention than another.

Pathe's current release of the pictures photographed in Russia under almost inconceivable danger and at great risk of life by Donald C. Thompson, shows graphically and effectively the result of the long arm of the devilish propaganda of the German government in that country. The five reels are wide in scope and include scenes in Petrograd before and after the several uprisings and the activities of the Russian troops on the various fronts. What the Germans did in promoting the overthrow of the forms of government, until the present rule of the Bolsheviki, is explained in concise subtitles and the scenes picture what came after the spread of the lying propaganda, in which the gullible Russians were misled at every turn.

The scenes on the battlefronts are very interesting and often gruesome, as Mr. Thompson has not spared the spectator in showing the horror of modern warfare. Before our eyes we see men drop, shot, torn to bits by shrapnel or gassed. Several of the episodes are close-up views of the men going over the top of their trenches which seem to be but a few yards from those of the enemy. In viewing these scenes, seeing the slaughter of this brave part of the Russian army, who up to that time had refused to be influenced by German propaganda and were still fighting for their country, there springs up in the heart of the spectator a bitter hatred for the Huns.

Among the many interesting episodes is one that is said to be the first motion picture of a warship actually hitting a submarine that tried to torpedo her. The destruction of Turkish shipping provides another thrilling moment. The training of the Death Battalion of Women and subsequently their entry into actual battles is still another especially interesting part of the picture.

Every exhibitor should show "The German Curse in Russia." He would be doing a service and at the same time providing his audiences with entertainment that they will not forget for some time.

F. T.

"FRAMING FRAMERS"

Five-Part Drama Featuring Charles Gunn. Produced by Triangle Under the Direction of Ferris Hartman and Released Dec. 30.

The Players—Charles Gunn, Edwin Jobson, George Pierce, Laura Sears, Edward Martin, Lee Phelps, Mildred Delphino, Eugene Burr, Anna Dodge, Verne Peterson and Leo Willis.

POINTS OF INTEREST

Excellent acting by a well-trained company. A story that includes material that has always been popular. Some well-staged fights.

"Framing Framers" has a story that blows hot and cold. That is to say, there are moments when it becomes vitally interesting and then periods when the attention is allowed to sag to a considerable extent. Although it is primarily a story of political intrigue, a theme which has had much popularity in the past, it also includes a sort of version of the old Pygmalion tale, in that two men wager that one of them cannot pick out a man indiscriminately, introduce him into society and have him marry one of the blue bloods.

It happens that Gordon Travis, a young reporter, is the choice. With unlimited capital and a gentlemanly bearing, this fellow easily becomes a favorite in the best set, and it is not long before a love affair develops between him and Ruth Westfall. They are secretly married and the man who took the affirmative side of the wager wins his money, but the story progresses beyond this point to where Travis shows up the crooked political candidates and runs for mayor himself, which seems to be a rather forced climax.

In every instance the story is interpreted by excellent performances. Charles Gunn, as the reporter, displays a pleasing personality and he acts with authority. The numerous fights he has with the two gunmen, especially well played by Verne Peterson and Leo Willis, are done with a naturalness that makes them seem most real. Laura Sears, in the leading female role, leaves nothing to be desired. The others do fine work, and the entire company acts together with a pleasing smoothness. The direction is thoroughly adequate.

"Framing Farmers" can be booked in the average theater with safety. Although there is not much originality to the story, it contains sure-fire material.

F. T.

"BUD'S RECRUIT"

Two-part Comedy-Drama Written by Judge Willis Brown. Produced by Boy City Film Co. Under the Direction of King H. Vidor and Released by General Film.

The Players.—Wallis Brennan, Robert Gordon and Ruth Hampton.

POINTS OF INTEREST

An adaptation of a story by Judge Brown, the author of numerous boy stories. The appeal of youth. The comprehensive direction.

"Bud's Recruit," the first of a series released by General Film of two-reel productions, written by Judge Willis Brown, whose stories about boys are widely known, gives promise of a series that will meet with justifiable success. This picture has the appeal that is embodied in a well told boy's story and it seems that the series will be liked by both young and old.

"Bud's Recruit" is about as wholesome a picture as could be produced. It tells a pleasing story, with a distinct patriotic note, in an easy going fashion, and the attention of the onlooker is retained through the two reels. Bud, a youth of about fifteen years or so, is a real patriot, but not being able to enlist he finds an outlet for this patriotism in drilling a company of neighborhood youngsters and in having his room at home resemble a camp. His elder brother is a slacker but through a ruse Bud makes him enlist and the shame of having a "conscientious objector" in the family is done away with when he marches off with the troops.

Little touches of business here and there that carry out the mannerisms of real boys add a deal of healthy humor to the picture. The direction throughout touches up the production with a naturalness that is delightful and the acting of the cast, especially Wallis Brennan as Bud, brings in a reality that adds much interest.

An exhibitor managing a community theater, and especially if he holds matinee performances cannot go wrong in trying the first of the series at least. It is pretty certain that he will sign up for the rest.

"BROWN OF HARVARD"

Six-Part Comedy From the Play of the Same Name by Rida Johnson Young and Gilbert P. Coleman. Arranged and Directed by Harry Beaumont. Produced by Essanay. Perfection Picture. Distributed by the George Kleine System.

The Players.—Tom Moore, Warner Richmond, Hazel Daly, Kempton Greene, Sidney Ainsworth, Nancy Winston and Walter McGrail

POINTS OF INTEREST

The picturization of a play which, at the time of its production, was immensely popular. An exceptionally good story with plenty of suspense and "punch."

The most interesting fact about the screen version of "Brown of Harvard" is the instance it offers of film excellence derived from a close adaptation of the original material. This modus operandi doesn't lend, perhaps, to an infinite variety of "sets," but it unquestionably makes for better drama; for the stage is the parent of the screen, and the effectiveness of one is the effectiveness of the other. Wherefore, "Brown of Harvard," in closely following the script of the play, has become a fairly excellent film offering, with all of the "punch" at the end which the play originally had.

The scene is at Cambridge and the story is of Tom Brown, who is engaged to Evelyn Ames, the sister of Wilton Ames, a dissolute young college student. Ames, apparently, has had an affair with Marion Thorne, whose brother, Gerald Thorne, is working his way through college. On the eve of the disaster which threatens as a consequence of the young people's amorous indiscretions, Ames goes first to Victor Colton, a young gambler, to borrow money to send Marion away, and, failing, then to Tom Brown, with whom he is successful. He steals one of Tom's checks, in doing this, which he subsequently forges. But in the meantime, Marion, who has been waiting for Ames's return, goes to Tom's room and is discovered there with him by Tom's fiancee. Tom, from here on and in a series of most amusing complications, continues getting himself in hot water, until Evelyn and he become totally estranged.

Meanwhile, the boat race is pending and Gerald Thorne is picked for the crew. Colton, the gambler, then conceives the idea of betting heavily against Harvard and using Ames as an instrument to win the race. So he browbeats the youth into agreeing to send Marion away on the day of the race and then to deliver a telegram to Thorne at the last minute that will send him after his sister. However, the coach has somehow suspected that something will go wrong and he has had Tom secretly train as an understudy for Thorne. And when the crew march out with the shell, the telegram is delivered to Thorpe, who drops out, as was expected, and Tom steps in and pulls a winning stroke.

Tom Moore was somehow unsatisfactory as Tom Brown, failing to register an essential dominance of character. Sidney Ainsworth was excellent as Victor Colton, while Walter McGrail gave a very convincing portrayal of Gerald Thorne. But, as Marion Thorne, Nancy Winston gave the most pleasing performance of all, earnest, human, and fine.

Exhibitors will find this picture a first-class booking proposition. D. A. B.

"THE GIRL BY THE ROADSIDE"

Five-Part Drama Featuring Violet Mersereau. Produced by Bluebird Under the Direction of Theodore Marston.

The Players—Violet Mersereau, Cecil Owen, Ann Andrews, Allen Edwards, Robert F. Hill, Royal Byron, Kenneth Hall and Sam B. Minter.

POINTS OF INTEREST

The captivating personality of Violet Mersereau, who also does some of the best acting of her career. Picturesque Ann Andrews and Cecil Owen are excellent.

An average story that is capably interpreted by a well trained cast in support of a charming principal, Violet Mersereau, and which also has received good scenic investiture provides five reels of pleasing entertainment. It is an adaptation of a novel by Varick Vanardy and concerns a young girl who has fallen by the roadside from her runaway horse and is suffering from a sprained ankle when she is discovered and helped by Boone Pendleton. A romance immediately gets under way and it further transpires that the pair are instrumental in securing the evidence against a pair of counterfeiters, who happen to be the girl's own brother and sister.

This picture gives Miss Mersereau's acting talents a wide scope and she frequently surpasses herself in emotional expression. Ann Andrews, an especially picturesques young woman, playing a role of one of the counterfeiters makes all her scenes interesting and Cecil Owen, as her companion in crime, does good work. The rest of the company supply worthy support.

No fault can be found with the continuity with which the story progresses. Smoothness is evident and there are not any scenes that do not contribute to the general story. Well chosen "shots" provide pleasing backgrounds in the exterior scenes and the interiors are nicely arranged.

"The Girl by the Roadside" is a suitable feature for a community theater. It is not much out of the ordinary but it will entertain. Miss Mersereau's name should figure in the advertising. F. T.

Goldwyn Pictures

GOLDWYN'S SUPREME ACHIEVEMENT

Opening to Landslide Business at the Box-Offices of North America Beginning December 30

MARY GARDEN IN THAIS

by Anatole France

Directed by Frank H. Crane

The National Board of Review

after showing Mary Garden in "Thais" to its complete membership and passing it without a single elimination, says in a special report: "This production sums up the artistic achievements of the motion picture in interpretive and imaginative drama. Photographically it is a distinct stride forward, the acting of Mary Garden is notable, and the picture as a whole is an example of creative art."

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, President — EDGAR SELWYN, Vice President — MARGARET MAYO, Editorial Director

16 East 42d Street New York City

MAKING "THE SHUTTLE"

Constance Talmadge Starts Work in Morosco Studio

Constance Talmadge, comedienne star in Select Pictures, recently returned to Los Angeles after an absence of two years, and has commenced work in the Morosco studio on her forthcoming production, "The Shuttle." Rollin Sturgeon is directing Miss Talmadge in this picture. As in her former stellar releases, "Scandal," "The Honeymoon," and "The Studio Girl," she will be presented by Lewis J. Selznick, and the picture will be distributed by Select Pictures Corporation.

SOLD TO METRO

The announcement of the consummation of an important sale was made last week by Arthur H. Sawyer of General Enterprises, Inc., relative to "The Warrior," the seven-reel spectacle which General Enterprises, Inc., has successfully exploited on the state right plan. The deal in question involves the sale of the feature to Metro for New York city and state. The transaction was closed by Mr. Sawyer, representing General Enterprises, Inc., and Joseph W. Engel and Edward Saunders for Metro.

WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY,
Director-General.

WORLD-PICTURES

present

JUNE ELVIDGE

in

"The Strong Way"

With JOHN BOWERS

Directed by George Kelson

ALBERT E. SMITH
Presents
"VENGEANCE—AND THE WOMAN"
In 15 Episodes
By
Albert E. Smith
and
Cyrus Townsend Brady

FROM AN EXHIBITOR:

"I thought The Fighting Trail was the last word in sensational serial escapades, but 'VENGEANCE—AND THE WOMAN,' with its punch after punch every few hundred feet is, to me, the marvel of Western thrillers.

"MY ANSWER TO YOU IS THAT YOU DON'T HAVE TO HUNT ME UP IN AN ENDEAVOR TO TRADE, MAN ALIVE! I AM COMING AFTER YOU INSTEAD"

Sincerely yours
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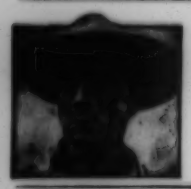
Prop'r and Manager Alpha Theatre
Atlanta, Ga.

VITAGRAPH



William S. Hart
ARTCRAFT

TOM TERRISS
Now directing ALICE JOYCE in
VITAGRAPH'S GREATEST PRODUCTION OF THE YEAR
Robert W. Chambers' $10,000 Story
"A WOMAN BETWEEN FRIENDS"

HENRY KING
DIRECTOR
MUTUAL PRODUCTIONS—*Releases:* "Souls in Pawn" "Bride's Silence" "Game of Wits" "Mate of the Sally Ann"
AMERICAN FILM CO., Santa Barbara, Cal.

HAMPTON DEL RUTH
EDITOR AND PRODUCTION MANAGER
MACK SENNETT---COMEDIES

CORINNE GRIFFITH

Current Releases:
"The Love Doctor"
"I Will Repay"
"Who Goes There"—VITAGRAPH

Next Release:
"HEREDITY"

ADELE LANE | Edward Jose
Address care DRAMATIC MIRROR

HEDDA NOVA AND COMPANY START WORK AT HOLLYWOOD

Vitagraph Actress Under Direction of David Smith — Berst Reported to be Negotiating with More Stars

By M. B. M. GIBSONE
Mabel Condon Exchange

LOS ANGELES (*Special*).—Hedda Nova and a company of players arrived at the Hollywood studios of the Vitagraph Company, Dec. 24, to begin early in January the production, under the direction of David Smith, a serial of fifteen two-reel episodes.

The theme of this production is an international one and provides a thrilling story. With the company in Hollywood is an expert on Russian settings. Otto Lederer, famous for character portrayals, will play an important part in the cast, with Ronald Bradbury and others whose names are well known. David Smith, who has been directing O. Henry stories at the West Coast studios of the Vitagraph Company, will direct the serial.

J. A. Berst, Pathe's vice president and general manager, arrived in Los Angeles Dec. 21. Mr. Berst will arrange for additional studio accommodation for the companies he will shortly have producing on the Coast, in addition to the Bryant Washburn company now located at Glendale, Cal. The Pathe studios on Verdugo Road have been occupied by Washburn's company and the Baby Marie Osborne company, the latter producing under the name of the Diando Film company for Pathe release. Mr. Berst has made no announcement of the stars he will bring from New York to produce in California, but he has already made appointments for interviews with several well known players now resident in Los Angeles, and announces his intention of adding several new companies to produce for the Pathe program at the new studios to be selected during his sojourn in California.

Directing Bryant Washburn

William Worthington, who has recently been producing for the Goldwyn program, is to direct Bryant Washburn for Pathe. Mr. Washburn has completed his first picture at the Glendale studios, "Kidder & Co.", and is now in consultation with Mr. Worthington regarding his second production, which will be started at an early date.

"Wild Youth," the Sir Gilbert Parker novel to be filmed for screen under the production management of J. Stuart Blackton, at the Lasky studios, will be directed by George Melford.

"Mile-a-Minute-Kendall" is nearing completion, and with the speaking of the "tag," Jack Pickford will make a dash for a New York train and a much needed holiday. Red Cross Nurse aspirants have had ample scope for practising their wiles during this production, as through many scenes Jack Pickford is swathed in bandages and languishes in prison.

Eugene Pallette has earned a commission as lieutenant in the aviation branch of the service, and will not appear in the forthcoming Mary Pickford production, his duties calling him from Los Angeles at an early date.

Lottie Pickford is playing with her brother, Jack Pickford, in "Mile-a-Minute Kendall."

Mary Pickford has reserved a large section for her orphans at the Douglas-Fairbanks Rodeo.

Tod Browning, Metro director, with Edith Storey, star, and Wheeler Oakman playing opposite her and a company of fifty people, are at Pine Crest, in the San Barnardino Mountains, Cal., filming scenes for "Revenge."

B. A. Rolfe, Metro's West Coast manager, spent just thirty-six hours in New York, where he reviewed with his Eastern associates the first run of "The Legion of Death" and "The Winding Trail," featuring Edith Storey and Viola Dana respectively.

Viola Dana's picture to be produced at the completion of "The Weaver of Dreams," being directed by John Collins, will be a sea story and will be directed by Charles Brabbin, who is now preparing the scenario. The company will photograph most of the film away from the studios in order to secure unusual settings called for in the play.

Anita King, confined to a hospital bed and unable to do Christmas shopping except by proxy, exerted that proxy to the fullest extent, and when a cart load of toys had been piled about her bed, filled fifty Christmas stockings for Los Angeles' children of the poor. Miss King will be able to return to the Balboa studios in about ten days' time.

Lease Long Beach Quarry

The Balboa Company, upon whose stages Roscoe "Fatty" Arbuckle is producing, has leased the Long Beach quarry that Mr. Arbuckle's company may not disturb the peaceful atmosphere of Los Angeles with the guns and wild horses and cowboys playing in the comedy, "Mad Dog Gulch," now under production. A complete Western town has been built on Signal Hill at these quarries and noise reigns supreme without interference.

William Wolbert has completed the production of "Cavanaugh Forest Ranger," featuring Nell Shipman and Al Whitman, and is preparing a story, casting and instructing generally for another production with a Western locale, titled "The Home Trail." Nell Shipman and Whitman will be the featured leads.

Earle Williams and seven stars will arrive at the Hollywool studios of the Vitagraph Company, Dec. 24. Hedda Nova, the star of the serial to be started early in January, also arrived on this date, and will immediately confer with W. S. Smith with regard to the plans already under way for the production. The new stages and administration buildings recently added to the Western Vitagraph plant will be taxed to their utmost capacity for the production to be carried on during the winter months at this studio.

Beatrice Van will continue to write for Margarita Fischer, the American star. "Jackie of the Army," "Mollie Go Get 'Em" and "Ann's Finish," are the first three of her stories written for this star, the first two already produced and "Ann's Finish" to be directed by Lloyd Ingraham upon his completing "High Heels."

W. E. Kuehn, president of the Mena Film Company whose first production, "By Super Strategy," is nearing completion, is in New York at the Eastern offices of the company, where he will arrange for a world-wide advertising campaign for this picture, and consult on the second production which will be directed by Howard Gaye.

Donald Crisp Weds

After having achieved a record in point of time in producing "Rimrock Jones," the latest Wallace Reid photoplay, Donald Crisp, intent upon taking an advantageous vacation before he negotiates for the arrangement of his contract with the Lasky Company which terminates the middle of December, has left for the Yosemite Valley. Even though Mr. Crisp kept very quiet the news of his marriage to Marie Starke, friends gave them a royal send-off when the bride and groom of but a few days left for Yosemite.

Mrs. D. B. McRae, mother of Henry McRae, manager of Universal's West Coast studios, is in Los Angeles for the holiday season, to be spent with her son after three years' separation.

TITLE RETAINED

World Picture to Be Called "The Beautiful Mrs. Reynolds"

"The Beautiful Mrs. Reynolds" will be retained as the title of the historical romance of Alexander Hamilton and Aaron Burr to be published in January by World-Pictures Brady-Made. There was some discussion among World executives regarding the advisability of this choice lest it conceal the full identity of the story and characters.

In the final conclusion, however, it was decided to bring out the Hamilton-Burr value by supplying a suitable sub-title in the printing and newspaper advertising, while still holding the attractive main association which attaches to a renowned woman of beauty such as Mrs. Reynolds, whose fascinations played havoc with the lives of great statesmen of Colonial times.

The cast of "The Beautiful Mrs. Reynolds" is headed by Carlyle Blackwell as Hamilton, June Elvidge as Mrs. Reynolds, Evelyn Greeley as Margaret Moncrief, and Arthur Ashley as Burr.

This is the third in a series of romantic historical dramas fostered by World-Pictures Brady-Made. The other two were "The Heart of a Hero" (Nathan Hale) and "Betsy Ross."

APPEAL FOR RAGS

Florence Short, well known in the picture world through her portrayal of adventuress roles, has left for Ithaca, N. Y., where the Wharton Brothers are producing their new serial, "The Eagle's Eye," in which she is playing the leading heavy role. She is not a bit vampirish off the screen and devotes most of her spare time working in the Surgical Bandage Department of the Stage Women's War Relief Committee. Miss Short states that the supply of linen and cotton is running extremely low and she would be glad to receive old cotton or linen rags at her home, 156 West 106th Street, New York City, as they will be greatly appreciated and can be used to advantage in the manufacture of bandages.

General Film loses one of its valued employes to Uncle Sam in C. R. Cooper, traveling auditor. Mr. Cooper, whose headquarters were in New York, entered the selective service and reported to Camp Upton, Yaphank, the day after Christmas. He was given a rousing farewell at the home office of the company.

NILES WELCH
WITH
GOLDWYN

GARLAND SUPPLIES ANOTHER VITAGRAPH

"Cavanaugh of the Forest Rangers" Is Offered on the February Program

Hamlin Garland, the famous writer and friend of the American Indian, is represented on the screen again in the February list of Vitagraph Blue Ribbon features. Mr. Garland wrote two other features for Vitagraph, "Money Magic" and "The Captain of the Gray Horse Troop," which were released last Spring.

The list of releases as announced by President Smith, is as follows:

Feb. 4, "The Other Man," featuring Harry Morey, with Grace Darmond and Florence Deshon.

Feb. 11, "The Woman Between Friends," featuring Alice Joyce, with Marc MacDermott.

Feb. 18, "The Wooing of Princess Pat," featuring Gladys Leslie and Frank Glendon.

Feb. 25, "Cavanaugh of the Forest Rangers," featuring Nell Shipman with Alfred Whitman.

"The Other Man" is said to be one of the most unusual stories ever brought to the screen. It was produced under the direction of Paul Scardon, and has many intense moments.

"The Woman Between Friends" is an adaptation from the novel by Robert W. Chambers, "Between Friends." Alice Joyce is said to be in this picture more beautiful than she ever appeared in any feature. It was produced under the direction of Tom Terriss.

"The Wooing of Princess Pat" is a dainty little story which gives Gladys Leslie, Vitagraph's tiny star, a splendid opportunity for her talents as an actress. William P. S. Earle directed the production.

"Cavanaugh of the Forest Rangers," produced at the western studio of Vitagraph, under the direction of William Wolbert, is said to be one of the most powerful dramas that ever came from the pen of Hamlin Garland. It is mostly an outdoors picture, as the title indicates, and the scenes were taken in the big tree country of California. It is said to be ideally suited to Nell Shipman, who scored a hit in that other big picture of the wilds produced by Vitagraph, "God's Country and the Woman."

President Smith declares that in his belief the four pictures slated for the February list of Vitagraph will compare favorably with any previous program issues. All of them, he says, have strong stories for their groundwork and they have been given an elaborate production.

FANNIE WARD FINISHES "INNOCENT"

First of Actress's "Big Star—Big Story" Features Said to Be Unusual Production

The first Pathe feature in which Fannie Ward will be starred has been completed and is now in the process of being artistically and appropriately titled, and an announcement will be made later of the date on which the feature will be released.

Miss Ward's first feature will bear the title of "Innocent," after the Al H. Woods play from which the production was made. She will be supported by John Miltern playing the same role that he created in the stage production, and Armand Kaliz, a well known artist on the speaking stage. According to advance information this subject is one of the most colorful plays ever produced for screen presentation.

It is reported more than twice as much money had been spent as is usually put into high grade five-reel features, in order to give Director George Fitzmaurice every opportunity to instill the utmost truth in the color and atmosphere of the Orient which he knows so well. It is said that a remarkably high grade of photography has been secured and that the lighting effects have been so skillfully blended, that pictorially this feature will be classed as a camera study.

The story of "Innocent" begins and ends in China, and George Fitzmaurice under whose direction the production was staged has transferred to the screen all the fascinating lure of the Orient. Miss Ward in the title role is seen as a young girl brought up within the confines of a high-walled Chinese garden. The death of her father leaves her dependent upon the protection of her father's friend, played by John Miltern.

SELWYN DISCOVERS MORE SITUATIONS

In Writing "Dodging a Million," Playwright Is not Limited by Thirty-six Possibilities for Complications

A few years ago, Georges Polti, a French essayist, wrote a book entitled "The Thirty-Six Situations," in which he enumerated that many kinds as all that it is possible to invent in drama. As a convenient refutation, Edgar Selwyn and A. M. Kennedy have written "Dodging a Million," the new Goldwyn starring vehicle of Mabel Normand, released Jan. 28, in which several situations occur not listed in the distinguished Frenchman's category.

One of them, for instance, is the provision made by a clause in a will, in "Dodging a Million," providing the heroine with a rival for her affections before she even has a lover. What is more, the rival is fictitious and intended merely to keep up her suspense in finding out whether her lover is true to her or not. The eccentric will, by the way, is only a small part of the play, a baffling mystery being sustained throughout by many other curious things that befall the little maid in the shop of a fashionable modiste.

An Italian dramatist, Gozzi, was the first on record to attempt to say how many situations were possible in drama. He declared, after an examination of the plays of ancient Greece, that there were thirty-six. Then Goethe, in one of his conversations reported by Eckermann, told of trying to determine the nature of these thirty-six, only to fall far short of that number. Polti seems to have been the latest writer to attempt such a classification.

Edgar Selwyn, the dramatist, is of the opinion that dramatic situations are inexhaustible, the possibilities being as varied as life itself from which they are taken. "Of course the statement of the case may be made so general," he says, "that it will cover almost everything; but it seems to me to be rather foolish to attempt being specific about situations when the problem is so infinite. We speak of such things as the eternal triangle in playwriting; but we know, for instance, that that may include, as Dumas said, a man and two women and two women and one man, with many subdivisions too numerous to count."

CHARLES RAY FILM

"Let's Go" Will Succeed "The Hired Man," Paramount Announces

"Let's Go" will be the title of Charles Ray's fourth Paramount picture, under the personal supervision of Thomas H. Ince. The story is totally unlike what has come to be known as a "typical Ray story," giving this young Paramount star a chance to do acting of a type different than any with which his name has heretofore been associated.

In "The Hired Man," to be released Jan. 28, Ray, who has come to be recognized as the typical American boy as Mary Pickford typifies American girlhood, plays a new and somewhat different sort of role from anything he has yet attempted. This is a farm hand on a large New England farm, who is sincerely and deeply in love with the pretty daughter of his "boss." The sacrifices that he is called upon to make for her are many, and he cheerfully gives up every thought of himself for her sake.

Gordon Laurence, sales promotion manager of Vitagraph's distributing organization, is now in training for active service in the Naval Reserve Flying Corps. For the next six weeks he will be instructed in the theory of flying at the Massachusetts Institute of Technology, in Cambridge, Mass., and then will be transferred to some aviation camp where he will learn practical flying.

"THE OTHER WOMAN"

New Pathe Production Features Peggy Hyland with Milton Sills

With the completion of "The Other Woman," featuring Peggy Hyland, supported by Milton Sills and Anna Lehr, Pathe has added another high quality feature to its reserved stock of 1918 productions.

"The Other Woman" is an adaptation from a play, stage rights of which are controlled by Al H. Woods, and while it has not yet been produced on the speaking stage it is rumored that the story will be seen behind the footlights shortly after it makes its appearance on the screen.

While it is a social problem play bringing in the eternal triangle, the story has a unique twist and in its situations it never even remotely approaches the suggestive. The action of the story takes place for the most part in New York City and depicts life in the art studios.

This production was staged under the direction of Albert Parker, who has given the feature all of the life and color made possible by the fascination that attaches to life in the Latin quarter.

KING-BEE SHOWING

A trade showing of the King-Bee Film Corporation's two-reel comedies, "The Candy Kid" and "The Slave," has been arranged for Wednesday, Jan. 2, at 11 o'clock, at the Miles projection rooms, 220 West Forty-second Street.

Pathé

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TEN MILLION people have read this story in The Saturday Evening Post.
TWENTY MILLION people will know the story and play from Billboards all over the United States.
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PRODUCTIONS OR PICTURES Address care DRAMATIC MIRROR.

BLUE RIBBON FEATURES ON WAY

Vitagraph Has Great Confidence in "The Blind Adventure," Taken from Saturday Evening Post Story

The first Blue Ribbon feature to be released by Vitagraph in the new year will be "The Blind Adventure" on Jan. 7, featuring Edward Earle and Betty Howe. The play, which was adapted from "The Agony Column," the famous *Saturday Evening Post* serial of Earl Derr Biggers, was produced under the direction of Wesley H. Ruggles, now at Yaphank in training for service in France.

Other Blue Ribbon releases for January are the following:

Jan. 14—"The Wild Strain," an adaptation from an original story by George Randolph Chester and Lillian Chester entitled "The Eighth Great Grand Parent." Neil Shipman with Alfred Whitman are featured in the production, which was directed by William Wolbert.

Jan. 21—"The Menace," a melodrama featuring Corinne Griffith with Evart Overton. It was directed by John Robertson.

Jan. 28—"A Mother's Sin," a melodrama featuring Earle Williams, produced under the direction of Tom Mills.

Albert E. Smith, president of Vitagraph, in announcing the features on the company's January list, declares that "The Blind Adventure" is one of the most novel screen stories he has ever seen. Edward Earle, who scored so strongly as the American aviator in Vitagraph's stirring drama, "For France," appears in this production in an entirely different role—an adventurous youth with a taste for romance and mystery who stages a murder for the edification of a girl who wishes to be amused. It is a role that calls for a peculiar admixture of ability, the player being called upon to portray tragedy and comedy alternately, and Mr. Earle is said to have met the demands of the part admirably.

"The Agony Column," basis of "The Blind Adventure," is ranked among the best stories published by the *Saturday Evening Post*. The author, formerly a humorous column editor and dramatic critic on "The Boston Traveler," introduced in it a brand new angle in story writing and the novelty of it has been fully retained in the screen production.

MUTUAL'S SERVICE FLAG

Twenty-eight Stars Represent Men Now in the Service

There are twenty-eight stars in the Mutual Film Corporation's service flag. The younger members of the Mutual staff have rallied to the colors with enthusiasm and the names included in the roster are those of men resident in many states.

Roger M. McCullough, Ellis Merkley, Herman Cislak, and John Dromey of the home offices in Chicago were among the first to join the colors and some of the men whose names are included in the following list are already in France or on their way.

Most of the Mutual's men have joined the infantry branch of the service but there are some of them who have had previous military experience and who have preferred the artillery and cavalry. One Mutual man, Joseph E. Farrow of Philadelphia, has joined the navy.

The complete roster of the Mutual men now in the service reads: Samuel Levine, infantry, Boston; Isadore Wartikowsky, Infantry, Buffalo; P. A. Schmidt, Infantry, Cincinnati; F. A. Tomes, Infantry, Dallas; Richard O. Battles, Ambulance, Denver; Ellis Merkley, Infantry, Home Office; Lieutenant Roger McCullough, Infantry, Home office; Herman Cislak, Infantry, Home Office; John Dromey, War Department, Home Office; L. A. Anger, Infantry, Indianapolis; Rudolph M. Freuler, Infantry, Milwaukee; E. H. Gilley, Infantry, Milwaukee; Floyd H. Vogt, Infantry, New York; Herbert C. Luce, Infantry, New York; Jack Beam, Cavalry, Oklahoma City; Will Withrop, Infantry, Omaha; Joe Cowan, Infantry, Omaha; Jesse Jessen, Infantry, Omaha; Roy Malcolm, Infantry, Omaha; Joseph E. Farrow, Navy, Philadelphia; Maurice Rose, Infantry, Philadelphia; Harry Booth, Artillery, Pittsburgh; Whitney Taylor, Artillery, Pittsburgh; R. C. Lutes, Infantry, Pittsburgh; H. F. Hastings, Artillery, Portland; L. A. Cahill, Infantry, Salt Lake City; Thomas Herbert, Infantry, San Francisco; Jack L. Raper, Infantry, St. Louis; George Line, Infantry, Salt Lake City; Ben Oppenheim, Infantry, New York City; John Briggs, over sea forces, Montreal; O. E. Beck, Aviation, Omaha; Ralph Sampson, Quartermaster's Department, Home Office; R. F. Carruthers, Infantry, Vancouver.

MARY GARDEN AT STRAND

Mary Garden is seen at the Strand Theater this week in "Thais," a Goldwyn photoplay from the novel by the great French writer, Anatole France. This picture marks the first appearance of Miss Garden on the screen. The production was lavishly staged, and Miss Garden has been given an excellent supporting cast, including Hamilton Revelle, Crauford Kent, Lionel Adams, Charles Trowbridge, Alice Chapin and Margaret Townsend. Manager Edel has staged a prologue to "Thais" with elaborate scenic investitures and electrical effects. A scenic study is also shown in natural colors, as are the latest war pictures taken on the European battle fields. Victor Moore appears in his latest comedy entitled "O U-Boats." A picture of exceptional interest, which is also on the program, is another chapter of Ditmars' "Living Book of Nature" entitled "Nature's Songsters." The *Topical Review* contains the latest news pictures of interest taken at home and abroad. A novelty in rendering "The Star Spangled Banner," as arranged by Manager Edel, is also presented. Enesco's "Roumanian Rhapsody" is played by the Symphony Orchestra, Oscar Spirescu conducting. On the musical program are Carlo Mari, tenor, and Enita Tegelli, soprano, who sing a duet from "Rigoletto." Ernest Davis, a tenor, late with the Chicago Opera Company, sings "When the Boys Come Home" by Ole Speaks and "No Voice But Yours" by Frank Tours.

Lou Burstein, president and general manager of the King-Bee Films Corp., who has moved to Hollywood to supervise the making of the Billy West King-Bee comedies, writes his New York associates, Nat. H. Spitzer and L. L. Hiller that Hollywood is the finest spot on earth to take pictures, and enjoy life.

COMING ATTRACTIONS

Taylor Holmes to Appear in Two Essanay Comedies

George K. Spoor announces "A Pair of Sixes" and "The Rainbow Chaser" as future vehicles for Taylor Holmes. "A Pair of Sixes," was written by Edward Peple, author of "The Littlest Rebel," "The Prince Chap," "The Love Route" and other stage successes. Mr. Holmes will play the role of T. Boggs Johns, the vivacious patent pill manufacturer, affording him plenty of opportunity to register his mirth-making genius.

"The Rainbow Chaser" is an adaptation of the *Saturday Evening Post* story, "Mr. Williams Takes a Chance," by Freeman Tilden. Further announcements regarding these picturizations, including cast selections, will appear later.

Mr. Spoor imported a real merry-go-round into his studios for scenes in Taylor Holmes' "Ruggles of Red Gap." It was brought in in pieces and put together in record-breaking time in order that the company, on their return from Phoenix, Arizona, should not be delayed in filming the scenes.

RIALTO FEATURES HART

William S. Hart in "The Narrow Trail," the Artcraft production which was delayed in presentation because of the legal difficulties involving its authorship, is seen at the Rialto this week at the head of an excellent holiday program. Thomas H. Ince supervised the production. Sylvia Bremer, the Australian beauty, is introduced as Hart's leading woman, with Milton Ross and Robert Kortman appearing as principals in the supporting cast. Hart's famous pinto pony "Fritz" makes his farewell appearance in this picture. The Rialto orchestra renders the overture to "Ruy Blas" by Mendelssohn and "Los Toros" from Lacome's "Suite La Feria." The duet from the second act of "Martha" is sung by Signors Sciaretti and Interrante. "Answer," one of the favorite song compositions of Dr. A. G. Robyn, the Rialto organist, is sung by Henriette Mentley. "Beside the Glimmer Glass," a Robert C. Bruce scenic feature, opens the bill; news events the world over are revealed in the Animated Magazine; and Mr. and Mrs. Sidney Drew appear in their new comedy, "Shadowing Henry." Mr. Rothapfel arranged the scenic setting, incidental music, and color effects, and edited the Animated Magazine as usual.

CALLED BEST PRODUCTION

That "The Bar Sinister" is one of the best features of the year as well as Edgar Lewis's finest production is again indicated by the following letter received from C. N. Garing, manager of the Garing Theater, Greenville, S. C., by the Atlanta Foursquare exchange:

"I wish to state that we have played almost all large productions but will say that 'The Bar Sinister' is one of the very greatest plays we have ever had the pleasure of showing and it was a pronounced hit."

F. M. Brockell, manager of the Goldwyn branch in Chicago, and prior to that associate manager of the Central Film Company, has returned to Paramount, and on Jan. 1 will become manager of the Chicago office under the direction of Max Goldstine.

TRUE TALK

(From *Variety*, Dec. 28, 1917)

Variety has remained the same, without a doubt the most illiterate, most slip-shod, most poorly edited and most slovenly weekly ever published in this country, whether in theatricals or other lines. It will most likely remain that way while it is under its present owner, who has owned *Variety* since it first published. *Variety* has no style or class, has no one on its New York staff with any style, has no writer who ever saw anything educational but the outside of a college, half its staff couldn't define a verb, the other half never heard of one, ... its criticisms are a few jots below a school boy's composition.

To All Motion Picture Exhibitors

WAR TAX!!

The undersigned committee of the *Allied Exhibitors Organizations* of *America* elected by the *Joint Conventions* of all *Exhibitors Organizations*, held at *Washington, D. C.*, December 11th and 12th, hereby request the fullest co-operation and assistance of every motion picture exhibitor in America.

We are charged with the duty of gathering the exact and absolute truth of how the war tax is affecting every motion picture theatre with a view of securing through united effort a readjustment of the war excise taxes on motion picture theatres and film for presentation to Congress.

Therefore, we respectfully request each and every exhibitor to fill out the following blank, giving the full facts and figures available, the experience of each theatre, and forward immediately by mail to:

FRANK REMBUSCH,
Secretary, Allied Exhibitors Legislative Committee,
407 Indiana Trust Building, Indianapolis, Indiana.

How does the business of your theatre for the month of November, 1916, compare with the month of November, 1917?

.....

Have you suffered a comparative loss? and to what do you attribute same?

.....

Did the war tax affect your business? and to what extent?

.....

General remarks.....

.....

Your answer will be doubly effective if you send it immediately.
A letter of explanation will be very acceptable.

ALLIED EXHIBITORS LEGISLATIVE COMMITTEE

H. P. VARNER of North Carolina, *Chairman.*
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Courtesy of THE DRAMATIC MIRROR of MOTION PICTURES and the STAGE.

PATHE PROGRAM A VARIED ONE

Russian War Picture and Toto Comedy on January Bill

What is characterized as the greatest war picture yet seen in this country, and the first of the two-reel Toto comedies are the leading features of Pathe's program for the week of Jan. 13.

"The German Curse in Russia," as photographed by Donald C. Thompson, the war photographer and staff camera correspondent of Leslie's Weekly, as official distributor of French and British War Pictures, Pathe has added to its war record. The posters on this picture are painted by Prince John Paleologue.

Doris Kenyon stars in "The Hidden Hand," eighth episode, entitled "The Slide for Life," with Sheldon Lewis, Arline Pretty and Mahlon Hamilton. The big thrill of this episode, which last week was reported to take place in the preceding one, No. 7, comes when Doris and Ramsey escape from the Hidden Hand by swinging across a ravine handcuffed to a wire.

There is a very interesting issue of the Argus Pictorial, an animated magazine in one reel—produced by Argus Laboratories. This is the fifth issue. "Our National Parks" is the title of a one-reel Pathe colored travel picture, dealing with Yellowstone Park, its wonders and oddities.

Toto makes his screen debut in "The Movie Dummy," a two-reel comedy produced by Rollin. It was first announced that he would appear in "A One Night Stand," but release dates have been changed. The comedy gives Toto an unusual opportunity to display his ability in a type of fun-making that is entirely new to the screen.

There is an International cartoon and educational split reel and Hearst-Pathe News No. 6 and 7 on this program.

COMING MUTUALS

Margarita Fischer in "Molly Go Get 'Em" and Billie Rhodes

Margarita Fischer, the happy-go-lucky and versatile comedienne, who specializes in tom-boy characterizations, has an unusual and exciting role in her latest production, "Molly Go Get 'Em," the Mutual-American star production scheduled for the week of Jan. 7, made under the direction of Lloyd Ingraham.

In this comedy, which is built along original lines, Miss Fischer convinces a bogus count that she is the daughter of an Indian squaw, and the inheritor of a tendency to throw aboriginal fits on the least provocation.

Supporting Miss Fischer is an admirable cast including Margaret Allen, Emmet Kluge, Jack Mower, Hal Clements, True Boardman and David Howard.

Billie Rhodes, in the Strand comedy, "A Peach and a Pill," which is released Jan. 6, gives her sweetheart a pill to cure his headache, and believes she is an involuntary murderess when her mother tells her it was a bichloride of mercury tablet. Jack hasn't taken the dope, but is compelled to undergo strenuous treatment in order to disguise the fact that he has been philandering with another girl. Jack pays the price for his lapse of faithfulness, but Billie doesn't learn the truth. The action is fast and the complications amusing in this one-reel comedy. The Mutual Weekly will be released Jan. 7.

FERGUSON PICTURE

Artcraft Star Has Strong Support in "Rose of the World"

The next release of the Artcraft Pictures Corporation is an Elsie Ferguson photoplay, "Rose of the World," presenting a thrilling emotional war drama adapted from the popular book of the same name by Agnes and Edgerton Castle. This will be Artcraft's first offering for the new year and will be released Jan. 7.

Supporting Miss Ferguson in "Rose of the World" is, perhaps, one of the best cast yet given her in films. Wyndham Standing, the popular screen and stage actor, portrays the leading part opposite the star. As Capt. Harry English, Mr. Standing is given a character particularly suited to his talents and one that is expected to receive wide individual recognition in this picture. Others in the cast are Percy Marmont, Ethel Martin, June Sloane, Clarence Handyside, Marie Bendetta, Gertrude Le Brant and Sloane De Masber.

WELL CONDENSED

General Film Promises That No Space Will Be Wasted in Serial

"A Daughter of Uncle Sam," the Jaxon serial to be released through General Film Company, beginning January 19, is arousing considerable interest. The novelty of a one-reel serial which will fit into any program has been sufficient to stir up unusual enthusiasm among exhibitors.

Perhaps the greatest attraction, "A Daughter of Uncle Sam," will have for the exhibitor is that it has crowded into one reel the action usually found in a two-reel serial episode, eliminating much waste in time and film. Dull moments and draggy scenes have been eliminated, insuring the maximum of entertainment value. This short length, thrilling serial is designed to fit into any program at any part.

PHOTOPLAY FEATURES

PARAMOUNT

Love Letters, Dorothy Dalton, Dec. 24.
His Mother's Boy, Charles Ray, Dec. 24.
The Seven Swans, Marguerite Clark, Dec. 31.
Mrs. Dane's Defense, Pauline Frederick, Jan. 7, 1918.
Jules of the Strongheart, George Beban, Jan. 14.
The Spirit of '17, Jack Pickford, Louise Huff, Jan. 14.
Rimrock Jones, Wallace Reid, Jan. 21.
The World for Sale (J. Stuart Blackton Production), Jan. 21.
The Widow's Might, Julian Eltinge, Jan. 28.
The Hired Man, Charles Ray, Jan. 28.

ARTCRAFT

The Devil Stone, Geraldine Farrar, Dec. 17.
A Modern Musketeer, Douglas Fairbanks, Dec. 31.
Rose of the World, Elsie Ferguson, Jan. 7, 1918.
Dead or Alive, Wm. S. Hart, Jan. 14.
Stella Maris, Mary Pickford, Jan. 21.

GOLDWYN

The Auction Block, Ruby De Remer, Tom Powers, Dec. 2.
The Cinderella Man, Mae Marsh, Dec. 16.
Thais, Mary Garden, Dec. 30.
Fields of Honor, Mae Marsh, Jan. 14, 1918.
Dodging a Million, Mabel Normand, Jan. 28.

GREATER VITAGRAPH

The Tenderfoot, Wm. Duncan, Carol Holloway, Dec. 3.
The Marriage Speculation, Mildred Manning, Wallace MacDonald, Dec. 10.
In the Balance, Earle Williams, Dec. 17.
When Men Are Tempted, Mary Anderson, Alfred Whitman, Dec. 24.
His Own People, Harry Morey, Gladys Leslie, Dec. 31.
The Blind Adventure, Edward Earle, Betty Howe, Jan. 7, 1918.
The Wild Strain, Nell Shipman, Alfred Whitman, Jan. 14.
The Menace, Corinne Griffith, Evart Overton, Jan. 21.
A Mother's Sin, Earle Williams, Jan. 28.

TRIANGLE

Without Honor, Margery Wilson, Dec. 23.
Until They Get Me, Pauline Stork, Dec. 23.
The Gown of Destiny, Alma Reubens, Dec. 30.
Easy Money, Chas. Gunn, Dec. 30.
Betty Takes a Hand, Olive Thomas, Jan. 6, 1918.
Man Above the Law, Jack Richardson, Jan. 6.
I Love You, Alma Reubens, Jan. 13.
Law's Outlaw, Roy Stewart, Jan. 13.
The Gun Woman, Texas Guinan, Jan. 20.

PATHE GOLD ROOSTER

THANHOUSER

France in Arms, Nov. 11.
The Queen of Spades, Nov. 18.
Runaway Romany, Dec. 23.
Over the Hill, Dec. 30.

HEPWORTH

Iris, Alma Taylor, Henry Aigley, Stewart Rome, Aug. 26.

LASILDA

Captain Kiddo, Baby Marie Osborne, Aug. 5.
Tears and Smiles, Baby Marie Osborne, Sept. 2.
The Little Patriot, Baby Marie Osborne, Dec. 2.

ASTRA

The Mark of Cain, Mrs. Castle, Antonio Moreno, Nov. 4.
Sylvia of the Secret Service, Mrs. Castle, Nov. 25.
Vengeance Is Mine, Mrs. Castle, Dec. 16.

BRENON PRODUCTIONS

The Lone Wolf.
The Fall of the Romanoffs.
Empty Pockets.
Kismet.
The Woman Thou Gavest Me.

GENERAL FILM

Dry Valley Johnson, Carleton King, Oct. 13.

JAXON

Pokes and Jabs Comedies.

FALCON

The Clean Gun, Kathleen Kirkham.
Feet of Clay, Margaret Landis, H. H. Grey.
Brand's Daughter, Kathleen Kirkham.
His Old-Fashioned Dad, Daniel Gilfether, Mollie McConnell.
Zollentein, Vola Vale, Monroe Salisbury.

BLUEBIRD

My Little Boy, Ella Hall, Dec. 17.
The Scarlet Car, Franklyn Farnum, Dec. 24.
The Girl by the Roadside, Violet Mersereau, Dec. 31.
My Unmarried Wife, Violet Mersereau, Jan. 7, 1918.
Face Value, Mae Murray, Jan. 14.
Broadway Love, Dorothy Phillips, Jan. 21.

BRADY-WORLD

The Adventures of Carol, Madge Evans, Nov. 12.
Easy Money, Ethel Clayton, Nov. 19.
Her Hour, Kitty Gorden, Nov. 26.
The Awakening, Montagu Love, Dorothy Kelly, Dec. 3.
The Good for Nothing, Carlyle Blackwell, Evelyn Greeley, Dec. 10.
The Tenth Case, June Elvidge, Dec. 17.
The Volunteer, Madge Evans, Henry Hull, Dec. 24.
The Wasp, Kitty Gordon, Dec. 31.

SELENICK

Clara Kimball Young Productions.
The Price She Paid.
The Easiest Way.
Constance Talmadge Productions.
The Lesson.
Eva Tanguay Productions.
Poor Firefly.
Norma Talmadge Productions.
The Law of Compensation.
Poppy.
The Moth.
Robert Warwick Productions.
The Silent Master.
A Modern Othello.
The Lash of Jealousy.

FOX

The Kingdom of Love, Jewel Carmen, Dec. 23.
For Liberty, Gladys Brockwell, Dec. 30.
Stolen Honor, Virginia Pearson, Jan. 6, 1918.
Cupid's Roundup, Tom Mix, Jan. 13.

STANDARD

The Troublemakers, Jane and Katherine Lee, Dec. 9.
The Heart of a Lion, William Farnum, Dec. 16.
Du Barry, Theda Bara, Dec. 30.

PERFECTION FEATURES

EDISON

The Apple Tree Girl, Shirley Mason, Oct. 1.
Cy Whitaker's Ward, Shirley Mason, Oct. 22.

ESSANAY

A Fool for Luck, Taylor Holmes, Oct. 8.
The Fibbers, Bryant Washburn, Oct. 15.
Young Mother Hubbard, Mary McAlister, Oct. 29.
Two Bit Seats, Taylor Holmes, Nov. 4.

SELIG

The Barker, Selig, Lew Fields, Aug. 13.

SELIG-HOYT COMEDIES

A Dog in the Manger, Oct. 6.
A Trip to Chinatown, Aug. 20.
A Midnight Bell, Sept. 3.
A Contented Woman, Sept. 17.

MUTUAL

American Maid, Edna Goodrich, Dec. 3.
Miss Jackie of the Army, Margarita Fischer, Dec. 10.
Putting One Over, Billie Rhodes, Dec. 10.
New York Luck, William Russell, Dec. 17.
Her Sister, Olive Tell, Dec. 24.
Her Second Husband, Edna Goodrich, Dec. 31.
Molly, Go Get 'Em, Margarita Fischer, Jan. 7, 1918.

BUTTERFLY

John Ermine of Yellowstone, Francis Ford, Nov. 5.
Fighting Wad, Wm. Stowell, Betty Schade, Helen Gibson, Dec. 3.
The Silent Lady, Zoe Rae, Gretchen Lederer, Dec. 10.
Beloved Jim, Priscilla Dean, Harry Carter, Dec. 17.
Bucking Broadway, Harry Carey, Molly Malone, Dec. 24.

ART DRAMAS, INC.

APOLLO

When You and I Were Young, Alma Hanlon, July 31.

U. S. AMUSEMENT CORP.

Think It Over, Catherine Calvert, Aug. 13.
Behind the Mask, Catherine Calvert, Sept. 13.

VAN DYKE

Peg o' the Sea, Joan Sothern, Sept. 17.

ERBOGRAPH

The Little Samaritan, Marian Swayne, Aug. 27.

HORSLEY

Blood of His Fathers, Crane Wilbur, Sept. 10.
Unto the End, Crane Wilbur, Oct. 8.

METRO

ROLFE

The Outsider, Emmy Wehlen, Nov. 5.

YORKE

Paradise Garden, Harold Lockwood, Oct. 1.
The Square Deceiver, Harold Lockwood, Dec. 3.
Getting Even, Harold Lockwood, Dec. 31.
The Avenging Trail, Harold Lockwood, Dec. 31.

METRO PICTURES CORP.

God's Outlaw, Francis Bushman, Beverly Bayne, Dec. 17.
An American Widow, Ethel Barrymore, Dec. 24.
The Eternal Mother, Ethel Barrymore, Dec. 26.
Daybreak, Emily Stevens, Jan. 7, 1918.
The Winding Trail, Viola Dana, Jan. 14.
The Eyes of Mystery, Edith Storey, Jan. 21.
Under Suspicion, Frances Bushman, Beverly Bayne, Jan. 28.

STATE RIGHTS AND INDEPENDENT

ARROW

The Deemster, Derwent Hall Caine.

GOLDWYN NEW YORK

The Manxman.
For the Freedom of the World.

CARDINAL

Joan the Woman, Geraldine Farrar.

GENERAL ENTERPRISES, INC.

The Warrior, Maciste.

FROHMAN

The Witching Hour, Audrey C. Smith, Jack Sherrill.
God's Man, H. B. Warner.

D. W. GRIFFITH

Intolerance.

WILLIAMSON BROS.

Submarine Eye.

B. S. MOSS

The Power of Evil, Margaret Nichols.
The Girl Who Doesn't Know.

UNIVERSAL

Idle Wives.
Where Are My Children?
20,000 Leagues Under the Sea.
People vs. John Doe, Harry DeMoore, Leah Baird, Robinson Crusoe, Robert Leonard, Margarita Fischer.
Hell Morgan's Girl.
Even as You and I.

JULES BERNSTEIN

Shame.

SERIALS

PATHE

The Hidden Hand (5th), The Air Lock, Doris Kenyon, Mahlon Hamilton, Sheldon Lewis, Arline Pretty, Dec. 23.
The Flower of Death (6th), Dec. 30.
The Seven Pearls (14th), The Tower of Death, Mollie King, Creighton Hale, Leon Barry, Dec. 16.
(15th) The Seventh Pearl, Dec. 23.

MUTUAL

The Lost Express (14th), Unmasked, Helen Holmes, Dec. 17.

VITAGRAPH

Vengeance and the Woman.
The Unsealed Peak (3rd), William Duncan, Carol Holloway, Jan. 7.
The Signalling Cipher (4th), Jan. 14.

PARAMOUNT

Who Is Number One? (10th), Wires of Wrath, Kathleen Clifford, Dec. 31.
The Rail Raiders (11th), Jan. 7.

UNIVERSAL'S "NATURE STUDIES"

"Nature Studies," by William L. Finley, Curator of the Oregon Fish and Game Commission, were shown recently in the Universal's projection room. The film is in the form of a two-reel Educational, the purpose of which is to acquaint the public with the lives and habits of our bird neighbors and to inculcate in every child the instinct to protect and nurture them. In addition to the bird study, which included bluebirds, wrens, and every description of owls, there were shown close-up studies of raccoons, weazels, and baby coyotes, which were most unique in point of interest as well as a source of enlightenment.

METRO ENGAGES LE VINO

Albert Shelby Le Vino, Metro scenario writer, who has written the continuity of a long list of successes for the screen, will leave shortly for the firm's Western studios at Hollywood, Cal., where he will be Western Manager B. A. Rolfe's right-hand man in the arranging of stories for pictures starring Viola Dana and Edith Storey.

As a reward for his loyalty and in recognition of his developed ability, Art Rosson, who has been assisting Allan Dwan, has been made a director by Douglas Fairbanks, who believes in the development of new material.

SUPPLY NEEDS OF RURAL COMMUNITIES

North Carolina Makes Appropriation for Motion Picture Shows

One of the needs of rural communities is a form of entertainment which will bring closer the life of the world. The motion picture offers the best solution of this problem. Unfortunately the difficulty of obtaining suitable films, the cost of the equipment and of exhibiting the films, and the legal requirements regarding fireproof booths and licensed operators have made it almost impossible heretofore to maintain regular motion picture entertainments in the country neighborhoods.

The state of North Carolina has taken the bull by the horns. At the last legislative session an appropriation of $25,000 was made to assist rural communities in arranging for motion picture entertainments. The State Superintendent of Public Instruction was directed to provide for such entertainments where communities desired them. The plan for putting this act into operation has been worked out and a circuit has been organized in Sampson County. Under this plan the motion picture service is combined with the community organization work done by the State Bureau of Community Service. The act provides for a series of entertainments varying in number and cost, two-thirds of the cost being paid by the communities served, and one-third by the state. A unit consisting of one complete picture outfit, photoplays and operator and everything necessary for one year's service, it has been found, costs about $3,000. The county's share is $2,000, the state providing the balance. The plan involves the organization of a circuit of ten community centers, each guaranteeing its proportionate part of the cost to the county Board of Education. The entertainments are held twice a month. The type of man chosen for operator is one who can organize community leagues in the different communities. Each program consists of not less than six reels, occupying about one and one-half hours. The remaining half-hour of the meeting is made available for holding a community meeting and discussing community problems. At this meeting may appear some state official interested in community development work, such as farm demonstrations, and present the subject in which he is interested. Other officials accompanying the operator in his rounds may be the County Superintendent or the County Health Officer.

Ten communities in Sampson County asked for the service for a full year beginning Nov. 20. Each of these communities guaranteed to the Sampson County Board of Education a sum not to exceed $225, to pay for the service, each being allowed the privilege of choosing its method of raising the money. In every case the communities decided to charge an admission fee of ten cents. This is proving a decided financial success. Some of the communities have taken in at a single meeting more than three times as much as the cost of the service. The program running at the first part of December consisted of two reels presenting a Boy Scout story full of patriotism and German spies; two reels of a Max Linder Comedy, and two health reels on tuberculosis furnished by the State Board of Health. The county Health Officer made the rounds with the operator, talking a few minutes at each meeting on the subject of tuberculosis and Red Cross seals in connection with the films.

MACDOWELL WITH INCE

Thomas H. Ince has engaged the noted actor, Melbourne MacDowell, for two years, to appear in Paramount and Artcraft productions in support of such popular Ince stars as William S. Hart, Dorothy Dalton, Charles Ray and Enid Bennett. Mr. MacDowell has achieved a remarkable success in his pictures. In "The Flame of the Yukon," with Miss Dalton, he gave a characterization that brought him wide popularity, and established him as one of the most brilliant of contemporaneous screen players.

DE MILLE'S PLAYLET, "FOOD"

William C. DeMille's playlet, "Food," will have another presentation at the Mason Opera House at a benefit performance which is one of the several thousand being given simultaneously in theaters all over the country for the raising of war relief funds. On account of the absence of Wallace Reid, who was formerly cast in the sketch, Herbert Rawlinson will play the role. Raymond Hatton, and Louise Huff are the stars of this popular piece, which has been successfully presented many times at benefit performances.

PLAYING DIFFICULT ROLES

King Baggot and Marguerite Snow are having a most strenuous time playing the leading dramatic roles in Chief William J. Flynn's serial picture, "The Eagle's Eye," which is being produced by The Whartons. They are finding acting the roles of United States Secret Service operatives investigating the plots of the spy organization of the Imperial German Government, quite as strenuous as the actual work might be. In fact, they are really repeating in acting for the screen many of the exciting incidents that actually did happen in the experience of Chief Flynn's operatives.

ACTIVITIES OF THE WEEK IN THEATRICAL WORLD

ACTORS EQUITY ASS'N

Society May Affiliate with Actors' Association of London

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.

The last meeting of the Council was held in the Association Rooms, 608 Longacre Building, Dec. 26, 1917. The following members were present:

Grant Stewart, presiding; Messrs. Churchill, Coburn, Cope, Gillmore, Mills, Stevenson and Wilson.

New Members elected:

Francesca Carmen, Kate Dalgish, Helen Delany, George V. Dill, Frances Goodrich, J. Burton Gray, Beatrice Beckley, Fred Hillebrand, Edna Marshall, Vallie Belasco Martin, Lotus Robb, Vivian Segal, George H. Shelton, Dorothy Smith, Pearl Stearns, Sallie Stembler, Emmett Vogan, Estelle Winwood.

The Corresponding Secretary cannot command the time in which to thank individually all of those members who sent Christmas wishes to the Association office. Such tokens of interest bespeak willing service and loyalty on the part of the senders should they be put to the test. Naturally, therefore, we are all made happy by the expressions which are hereby acknowledged with a reciprocal sentiment.

Another instance has arisen in which two weeks' notice was given to close the season of a company doing one-night stands because of what seemed to be hopelessly bad business. Things took a slight turn for the better in one or two places during the last week and the manager notified the company that he was willing to extend the season, provided the actors would continue from week to week and waive the fortnight's notice. All concerned, so far as we can make out, acquiesced in this arrangement—at least no one quit at the end of the regular notice period. Our advisory department is unable to uphold one or two of the actors affected, who express dissatisfaction because they were afterwards closed on a week's notice.

Evidence is at hand of various constructions being given to certain clauses of the new contract. An effort will be made to secure a conference shortly whereby means can be employed to make clear to every manager and actor exactly what the clauses mean and the *one* way they may be applied.

A message of congratulations has come to us from the Actors' Association of London. It is quite within the probabilities that we shall establish an affiliation with that body, by which it will be an assured fact that English actors coming to America will refuse to sign any but an A. E. A. and U. M. P. A. Contract.

Having in mind a few offenses, as charged now and then by managers against unruly members, some of whom have acknowledged their guilt, we believe it to be important that every actor should read and digest the A. E. A.'s Rules and Regulations. They are printed in the Association Book, a new edition of which will be published forthwith, and a copy mailed to every member elected since the last issue was exhausted. Their names, too, shall be added to the book's membership list.

OPERA SOCIETY INCORPORATED

ALBANY (*Special*). — An organization, formed for the purpose of maintaining an institution for the presentation of musical, operatic and dramatic productions, was incorporated with the Secretary of State today. It is to be known as the New York Commonwealth Opera Society, and has its principal office in the city of New York.

The corporation also proposes to foster the general social and musical welfare of its members. The board of directors includes many persons prominent in theatrical and musical circles in New York city, and comprises the following: John Philip Sousa, Richie Ling, Tyrone Power, Raymond Hitchcock, Van Rensselaer Wheeler, Clarence Fullerton, Sylvio Hein, Philip Spooner, C. E. LeMassena, Jaques Pierre, Harry Rowe Shelley, Romaldo Saplo and Harry S. Hochheimer, all of New York City.

GEORGE W. HERRICK.

JOHN DREW IN THE BRONX

John Drew's first appearance in the Bronx was hailed with delight when "The Gay Lord Quex," presented week of Dec. 24, at the Bronx Opera House. Margaret Illington as Sophy and Attel Nesmith as Muriel gave distinction to their assignments.

Business at this popular playhouse where the best Broadway attractions may be seen at popular prices continues excellent. Manager J. J. Rosenthal's popularity is a strong factor in the many theater parties that serve to test the capacity of the house.

IDA C. MALCOMSON.

WANTS ENGLISH RIGHTS

Doris Keane, now playing in London in "Romance," has cabled for the English rights to the version of "The Lady of the Camellias," now being presented at the Empire Theater.

BERNHARDT IN THIRD WEEK AT PALACE

Stella Mayhew, R. E. Keane, Rooney and Bent and Paul Dickey on Program with French Actress

Madam Sarah Bernhardt, who is held over for her third week at the Palace Theater in what is said to be her American farewell, has chosen a scene from "Jeanne d'Arc" as her vehicle instead of alternating as usual in a varied repertory. The large audience on Monday afternoon registered an emphatic approval of the piece. Vaudeville has given Bernhardt the fullest possible measure of support and her final engagement is a joyous one for her.

Stella Mayhew, working as a "single" is the second feature on the Palace program this week. She has new songs, new chatter and a bright line of comedy, and her ingratiatting personality is again welcome. Robert Emmett Keane, the "American Englishman," is retained for a second week, and he introduces in his offering some new material that is thoroughly pleasing. His success at the Palace last week was tremendous and it is said that he is the first artist of his type to be held over at that theater.

Another bright spot on the bill is contributed by the old favorites, Pat Rooney and Marion Bent, who have a new act called "Up Town." As usual they sing and dance and their comedy chatter is ridiculously funny. Paul Dickey and Company appear in "The Lincoln Highwayman," a snappy sketch which has been seen in these parts before, but is good enough to bear a second hearing. Stewart and Donahue, in "Natural Nonsense," Parish and Peru and other features complete a fine program.

WINS $1,000 OPERA PRIZE

Henry K. Hadley the American composer, has won the $1,000 prize for an opera by an American composer, offered by William Wade Hinshaw, which has attracted many able contestants. Mr. Hadley was declared successful Saturday at a meeting of the jury, consisting of Mme. Louise Homer, Walter H. Rothwell, the conductor; Victor Herbert, David Bispham and Richard Hageman, assistant conductor at the Metropolitan.

The opera is entitled "Bianca." The libretto, based upon Goldoni's comedy, "The Mistress of the Inn," was written by Grant Stuart, author of the book of Herbert's opera, "Madeline." The new Hinshaw prize opera will have its premiere in New York in the Spring.

ENTERTAIN HOSPITAL UNIT

The Base Hospital Unit No. 8, of which Carl Henderson of the K.B.H. Dramatic Agency is a member, was tendered a dinner last night by the Board of Trustees of the Mount Sinai Hospital at Healy's Sixty-sixth Street Restaurant. Mr. Henderson furnished the entertainment from the K.B.H. Agency. Among those who volunteered their services and did their 'bit' were Louise DeLarra, Phyllis Davies, Mary McCord Tootle, Harriet Koch, Helen Floyd, Sadie and Alice Sewell, Paul Curtiss, Ben Edwards, Louis Dunnenberg, and Philip Brae also sang several numbers.

DIES WHILE AWAITING CUE

Theodore Friebus, well known actor, who had been appearing in "A Tailor-Made Man," died of heart failure in the wings of the Cohan and Harris Theater, Wednesday night, Dec. 26, while awaiting his cue.

Mr. Friebus was 38 years old and lived at 6 North Nineteenth Street, Orange, N. J. He was well known in New York theatrical circles, having played leading roles in a stock company at the Academy of Music for many years. He also had acted with many other stock companies and had appeared under the direction of David Belasco, Charles Frohman, and Henry B. Harris.

CHRISTMAS GREETINGS

THE MIRROR wishes to acknowledge Christmas greetings from the following: S. E. Snyder, Arthur Butler Graham, "Mother" Nellie Anderson and "Bee" Anderson, Henrietta and Arthur James, Julius Steger, James Hoff, Mr. and Mrs. Niles Welch, Fred Schaefer, Mr. and Mrs. Joe Brandt, Paul Gulick, Thomas H. Ince, William S. Hart, Paul N. Lazarus, Edward Earl, Arthur J. Lang, Will C. Smith, F. B. Warren, Mary Anderson, E. Lanning Masters, Mr. and Mrs. Edward B. Mullen, Ed Rosenbaum, Jr., A. M. Botsford, Peter Gridley Schmid, Marc Edmund Jones, John Wylie, Eliza J. Chalmers, James Young, D. W. Griffith, Plucker and Ahrens, Inc., Lisle Leigh, Amy Lee, J. Duke Murray, Eugene J. Murphy, J. Klaw, William Bartlett Reynolds, Ruth Robinson, Robert Hyman and Virginia Mann, Melville A. Burke, Mr. and Mrs. Pedro de Cordoba, Lenora Bradley, Jane Lowe and John Adair, Jr., Enid May Jackson, Rodney and Ruth Richmond, Una Trevelyn, Marise Naughton, Harmon Cheshive, Philip F. Lonergan, Ada Patterson, Wendell Phillips Dodge, Nora Bayes, Elizabeth Lonergan, David Belasco, Al Lichtman, Paul Gilmore, Thomas Bedding, Mr. and Mrs. M. H. Hoffman, W. A. Atkins and Tarleton Winchester.

FIRE WRECKS TYLER HOME

Fire wrecked two floors in the four-story home of George C. Tyler, theatrical manager, 310 West 102d Street, at six o'clock last Friday night. Mr. Tyler was in Wilmington arranging the opening performance of Laurette Taylor in "Happiness." His mother, Mrs. Harriet P. Tyler, and his sister, Miss Edith Tyler, were in the house.

Miss Tyler ran out to ring an alarm and returned to find her mother partially overcome by smoke. Two alarms were necessary. Damage was about $10,000.

WALTER PLAY ON WAY

The name of Eugene Walter's new play has been changed from "The Assassin" to "The Heritage," and it will open out-of-town, in a couple of weeks, before coming in to New York.

THE BROADWAY TIME TABLE

FOR WEEK ENDING JANUARY 5

Theater	Play	Date of Production	Number of Performances
Astor	Why Marry	Dec. 24	18
Belasco	Polly With a Past	Sept. 6	148
Bijou	Odds and Ends of 1917	Nov. 19	60
Booth	The Masquerader	Sept. 4	151
Broadhurst	Lord and Lady Algy (rev.)	Dec. 22	17
Casino	Oh, Boy!	Feb. 20	375
Century	Miss 1917	Nov. 5	77
Cohan	The King	Nov. 20	59
Cohan and Harris	A Tailor-Made Man	Aug. 27	159
Comedy	Washington Square Players	Oct. 31	83
Cort	Flo-Flo	Dec. 20	22
Criterion	Happiness	Dec. 31	9
Eltinge	Business Before Pleasure	Aug. 15	172
Empire	The Lady of the Camellias	Dec. 24	18
48th Street	Yes or No	Dec. 21	21
Fulton	Words and Music	Dec. 24	18
Gaiety	General Post	Dec. 24	18
Globe	Jack o' Lantern	Oct. 16	90
Harris	The Naughty Wife	Nov. 17	61
Hippodrome	Cheer Up	Aug. 23	233
Hudson	Pipes of Pan	Nov. 6	74
Knickerbocker	Madame Sand	Nov. 19	59
Liberty	Going Up	Dec. 25	15
Longacre	Leave It to Jane	Aug. 28	159
Lyceum	Tiger Rose	Oct. 3	115
Lyric	Les Miserables (film)	Dec. 3	68
Manhattan	Chu Chin Chow	Oct. 22	96
Maxine Elliott	Eyes of Youth	Aug. 22	165
Morosco	Lombardi, Ltd.	Sept. 24	127
New Amsterdam	Revue of 1918	Dec. 31	9
Park	Land of Joy	Nov. 1	82
Playhouse	Billeted	Dec. 25	16
Plymouth	Gypsy Trail	Dec. 4	42
Princess	The Grass Widow	Dec. 3	43
Republic	Parlor, Bedroom and Bath	Dec. 24	18
Shubert	Maytime	Aug. 16	172
39th Street	Blind Youth	Dec. 3	43
Winter Garden	Doing Our Bit	Oct. 18	103

THEATER WORKSHOP BUSY

To Present Four Plays from the Yiddish at People's House

The Theater Workshop will present a program of plays translated from the Yiddish on the evenings of Jan. 8 and 10 at the People's House, 7 East Fifteenth Street. It will be the first of a series of international drama productions to be presented. The bill will include "Michal," by David Pinski; "In the Dark," by Peres Hirschbein; "Forgotten Souls," by David Pinski, and "She Must Marry a Doctor," a farce by Solomon J. Rabinowitsch (Sholom Aleichem). The plays will be presented by professional casts, under the direction of George Henry Trader.

Among the players who will be seen in the coming Theater Workshop bill are: Virginia Chauvenet, Mercedes Deroxe, Lucile Arnold, Kate Mayhew, Francis Kernan, Victoria Montgomery, Effingham Pinto, Irving Curtis, Samuel Jaffee, William Lambert, Jaxon Knox, Henry O. Faul, Anthony Jochim and Walter Vonnegut.

Frank Lea Short has been appointed general stage manager for the Theater Workshop, to succeed Harry Neville. Last season Mr. Short acted in this capacity for the Coburn Players.

CONCERT TO AID SOLDIERS

For the benefit of the Auxiliary Winter Equipment Fund of the Eighth Coast Defense Artillery a concert was held last Sunday night at the Manhattan Opera House under the auspices of the National Patriotic Song Committee and the Veteran Association of the Eighth Regiment.

Guy Bates Post was master of ceremonies and his wife, Adele Ritchie, appeared on the stage for the first time in several years and sang a patriotic ballad. Major Robert Guthrie, of the British Army, made an address. The proceeds of the concert will be expended at once for Winter equipment, such as overcoats and knitted outfits for the regiment.

An interesting program included David Bispham, in a group of songs; the Adolf Bolm Dancers, Savoy and Brennan, comedians; Fay Marbe, in a solo dance to Sousa's "Stars and Stripes Forever"; Thomas Wise in a recitation of poems; Thais Lawton, Rose and Ottilie Sutro, pianists, and others.

MILITIA OF MERCY BENEFIT

A special performance of one-act plays and specialties will be given in the Belasco Theater on Monday afternoon, Jan. 14, for the benefit of the Militia of Mercy. The entertainment will be under the personal direction of David Belasco.

The proceeds of the performance will be used to buy wool for patriotic women who would like to knit garments for soldiers and sailors, but cannot afford to pay for the material themselves. An unusual scale of prices has been arranged. Admission will be on the basis of the cost of a pound of wool. An orchestra seat will cost the amount necessary for a sweater. A balcony seat means a pair of socks or a muffler. A gallery seat means a helmet or pair of wristlets.

"OH, LADY, LADY!"

F. Ray Comstock and William Elliott have decided that the title for their fifth annual New York Princess Theater musical production will be "Oh, Lady, Lady!" which has its origin in a phrase made popular by Oscar Shaw in "Leave It to Jane." The book and lyrics are by Guy Bolton and P. G. Wodehouse and the music is by Jerome Kern. The production will open in Albany Jan. 7 and come to the Princess the latter part o fthe month.

The cast includes Vivienne Segal, Edward Abeles, Carol McComas, Margaret Dale, Carl Randall, Florence Shirley, Reginald Mason, Harry Fisher and May Elsie.

CIRCUS CLOWN MURDERED

KANSAS CITY, Mo. (*Special*).—Eddie Eckert, aged 25, formerly a clown with the Barnum and Bailey circus, was shot and killed early Christmas Day by an unidentified man, who escaped. A motor car with drawn curtains stopped on a corner in the outlying section of the city, the driver dragged Eckert from the rear seat to the pavement, steadied him with some difficulty and shot him through the forehead with a revolver. The slayer then re-entered the car and drove away.

STAGE CHILDREN ENTERTAINED

The seventh annual entertainment of the Stage Children's Fund was given in the Thirty-ninth Street Theater last Sunday night. Lee Shubert is honorary president and Mrs. Millie Thorne is president of the fund. Children from three to thirteen years old appeared in "The World's Revue of 1917," which was in nine tableaux. Addresses were made by Russell Throckmorton and Mrs. Thorne. The production was directed by Mrs. Elizabeth Menzell.

BOLM TO PRODUCE BALLET

Adolf Bolm, the Russian dancer, is to produce the fantastic Russian fairy opera, "Le Coq d'Or" at the Metropolitan Opera House, early in March. Marshall Hall has been selected to play a leading role. Mr. Hall, who is an American, has been closely connected with Mr. Bolm for some time.

NEW YORK THEATERS

Playhouse W. 48th St. Phone 2618 Bryant. Evgs., 8.30. Mats. Wed. & Sat., 2.30

MARGARET
ANGLIN
IN A NEW COMEDY
"BILLETED"
By F. Tennyson Jesse and H. M. Harwood.

William A. Brady's **48th St.** Theatre, nr. B'way. Tel. 178 Bryant. Evgs. 8.30. Mats. Thurs. and Sat.

G. M. Anderson and L. Lawrence Weber offer
YES OR NO
A PLAY OF WOMEN AND THEIR HOMES
By Arthur Goodrich.

Winter Garden Broadway and 50th Street.
Evgs., 8. Mats., Tues., Thurs. and Sat., 2.
Annual Fall Production
DOING OUR BIT

SHUBERT 44th W. of B'way. Phone 8430 Bryant. Evgs., 8.00. Mats., Wed. and Sat. at 2.
A PLAY WITH MUSIC
MAYTIME
With CHARLES PURCELL and PEGGY WOOD & WILLIAM NORRIS

Booth Theatre, 45th St., W. of B'way. Phone Bryant 6100. Evgs., 8.25. Matinees Wed. & Sat., 2.25.
Richard Walton Tully Presents
GUY BATES POST
in "THE MASQUERADER"

39th St. Theatre, nr. B'way. Phone 413 Bryant. Evgs. 8.30. Mats., Wed. and Sat., 2.30.
LOU TELLEGEN
In His Thrilling Success
"BLIND YOUTH"

ASTOR 45th St. and B'way. Phone 287 Bryant. Evgs., 8.20. Matinees, Wednesday and Saturday, 2.20.
"WHY MARRY?"
A Comedy by Jesse Lynch Williams.
With a Cast of Unusual Distinction

Casino B'way and 39th St. Phone 3846 Greeley. Evenings, 8.15. Matinees, Wed. and Sat., 2.15.
SMARTEST OF MUSICAL COMEDY
OH, BOY
From PRINCESS THEATRE

Maxine Elliott's Thea. 30th E. of B'way. Phone 1496 Bryant.
Evenings, 8.30. Matinees, Wed. and Sat., 2.30.
MARJORIE RAMBEAU
in EYES OF YOUTH

BIJOU Theatre, 45th St., W. of B'way Phone Bryant 430. Evgs., 8.15 Mats., Wed. & Sat., 2.15.
NORWORTH & SHANNON'S
Chummy Musical Review,
ODDS & ENDS OF 1917
Cast includes HARRY WATSON, JR., LILLIAN LORRAINE, JACK NORWORTH

Broadhurst 44th St., W. of B'way. Phone 64 Bryant. Evenings at 8.20 Matinees Tues., Thurs. & Sat.
WILLIAM FAVERSHAM
MAXINE ELLIOTT
IRENE FENWICK
MACLYN ARBUCKLE
in
"Lord and Lady Algy"

MOROSCO 45th St., West of B'way. Evgs. at 8.30. Matinees Wed. and Sat. at 2.30.
Oliver Morosco's Laughing Sensation
LOMBARDI, LTD.
With LEO CARRILLO
Biggest Comedy Hit in Years
Seats 8 weeks in Advance

NEW YORK THEATERS

EMPIRE B'way and 40th St. Evgs. at 8, Mats. Wed. and Sat. at 2.
CHARLES FROHMAN Presents
Ethel Barrymore
In her Sensational Success
The Lady of the Camellias
With a remarkable cast including Conway Tearle, Holbrook Blinn, Rose Coghlan.

Knickerbocker B'way and 38th Street. Evgs., 8.30.
Matinees Wednesday and Saturday at 2.30.
MRS. FISKE
In a New Comedy
MADAME SAND
By Phillip Moeller.

LYCEUM 45th St. and Broadway. Evgs. at 8.30 Matinees Thurs. and Sat. at 2.30.
DAVID BELASCO Presents
A Play of the Great Northwest by Willard Mack
Tiger Rose

BELASCO West 44th St. Evenings at 8:30. Matinees Thursday and Saturday at 2:30.
DAVID BELASCO presents
POLLY WITH A PAST
A Comedy by George Middleton and Guy Bolton.

Cohan & Harris B'way & 42d St. Evs. at 8:15. Mat. Wed. & Sat. 2:15.
Cohan & Harris Present
Funniest Comedy of Recent Years
A TAILOR-MADE MAN
a new comedy by Harry James Smith
with GRANT MITCHELL

ALICE MINNIE HERTZ, KATHARINE LORD and JACOB HENIGER present (2d Season)
Holiday Matinees for Children
at the **COHAN & HARRIS** THEATRE W. 42d St.
Dec. 26-27-28-31, Jan. 3 & 4 at 2.45 P. M. and Dec. 29 and Jan. 5, at 10.45 A. M.
Three One Act Plays at Each Performance
"BURIED TREASURE" "THE TINKLEMAN" and "GOLDILOCKS"
Seats Now at Box-office.

GEO. M. COHAN THEATRE, 43d Street and B'way. Evgs. at 8:20. Mats. Wed. and Sat at 2:20.
COHAN & HARRIS PRESENT
Mr. Leo Ditrichstein
In a New Comedy
"THE KING"
By Caillavet de Flers and Arene.

FULTON West 46th St., Evenings at 8.20. Matinees Wednesday and Saturday at 2.20.
"Funnier than Hitchy-Koo"—Globe
RAYMOND HITCHCOCK and E. RAY GOETZ
Present
WORDS and MUSIC
A Snappy Revue

NEW YORK THEATERS

New Amsterdam West 42d St. Evenings 8.15
Matinees Wednesday and Saturday at 2.15
Klaw & Erlanger, Managers
Cohan & Harris Present
THE COHAN REVUE 1918
A musical conglomeration in 2 acts. Book by Geo. M. Cohan. Music by Irving Berlin and Geo. M. Cohan.

Criterion B'way and 44th St. Evgs at 8.15. Matinees Wednesday & Saturday at 2.15
Laurette Taylor
IN
"HAPPINESS"
By J. HARTLEY MANNERS

REPUBLIC West 42nd St. Evgs. 8.30. Matinees, Wed. and Sat. at 2.30.
A. H. WOODS PRESENTS
PARLOR, BEDROOM and BATH
By C. W. BELL and MARK SWAN.
With FLORENCE MOORE and JOHN CUMBERLAND.

Hudson West 44th St. Evenings at 8.30. Matinees, Wednesday and Saturday at 2.30.
The Pipes of Pan
By Edward Childs Carpenter, author of "The Cinderella Man."
With NORMAN TREVOR and JANET BEECHER

Eltinge West 42d St. Evgs. 8:30 Matinees Wednesday and Saturday 2:30
A. H. WOODS PRESENTS
BUSINESS BEFORE PLEASURE
With BARNEY BERNARD and ALEXANDER CARR
By MONTAGUE GLASS AND JULES ECKERT GOODMAN

GAIETY Broadway and 46th Street. Evgs. 8:30. Mats. Wednesday and Saturday, 2:30.
CHARLES DILLINGHAM PRESENTS
William Courtenay
and
Thomas A. Wise
in
GENERAL POST
A new comedy by J. E. Harold Terry

Liberty Theatre, W. 42d St. Evgs. at 8.30. Mats. Wednesday and Saturday at 2.30.
COHAN & HARRIS PRESENT
GOING UP
A Musical Comedy
Book and Lyrics by Otto Harbach and James Montgomery.
Music by Louis A. Hirsch.

"None can afford to miss it—all can afford to go"
"CHEER UP!"
Management CHARLES DILLINGHAM
Greatest Success Ever Known.
AT THE **HIPPODROME**
Matinee Every Day
Staged by B. H. Benrimo
Seats 6 Weeks Ahead

The cast of Eugene Walter's drama, "The Heritage," will include Cyril Keightley, Lowell Sherman, Madeline Delmar, Olive Oliver, Herman Lieb, Gordon Burby, and Antonio Salerno. The play is now in rehearsal.

Ethel Mantell, Robert Mantell's daughter, recently had an opportunity to play the part of Mrs. Trent in "The 13th Chair" company, at very short notice. Her performance was delicately, artistic and wholly satisfactory. She is determined to make her

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.]

BOSTON, MASS.—W. P. Carleton is still with the "Very Idea" company.

J. D. F., San Francisco, Cal.—Charles Hopkins produced "Treasure Island" at the Punch and Judy Theater, Dec. 1, 1915.

R. T. B., CHICAGO, ILL.—Sorry, but the space allotted to the Letter Box will not permit us to answer your inquiries.

L. B. BRAUN, Bronx.—Edna May and Edna May Spooner are two distinct persons. Edna May is widow of the late Oscar Lewisohn. Edna May Spooner is the wife of Arthur Behrens.

HERE AND THERE

David Gardiner, who has appeared on the English stage and lately in American vaudeville, is now with Troop B., 104th Military Police, 29th Division, Camp McClellan, Anniston, Ala.

Rufus R. LeMaire, who arranges the Sunday night concerts at the Winter Garden, has enlisted as a first class yeoman in the U. S. Naval Reserve. Mr. LeMaire is at present stationed in Brooklyn, and until transferred elsewhere will continue his activities at the Winter Garden.

Owing to the temporary absence in Chicago of William A. Page, the press department of "Chu Chin Chow" at the Manhattan Opera House will be handled for a few weeks by Daily R. Paskman, Mr. Page's assistant. Mr. Page goes to Chicago in the interests of "The Wanderer," which will shortly be produced there by Elliott, Comstock and Gest.

Raymond Hubbell, musical director of the Hippodrome, left for Los Angeles, Cal., Jan. 1 for a vacation of two months.

France Bendstem has been added to the cast of "Madame Sand" with Mrs. Fiske at the Criterion Theater, replacing Jose Ruben in the part of Alfred de Musset.

Jack Coogan, an eccentric dancer, and Daisy De Witt, formerly of the Midnight Frolic, have joined the cast of "Odds and Ends" at the Bijou Theater.

MARRIAGES

FRIML-BETTERS.—Rudolph Friml, composer of "High Jinks," "Katinka," "You're in Love," and other musical comedies, and Blanche Betters, an actress, who played in "Katinka," were married recently in St. Augustine, Fla. The marriage was announced by Mr. and Mrs. Friml on Dec. 24 at their home, No. 600 West 169th Street.

MARKS-HARROLD.—Mrs. Lydia Locke Harrold, singer, and until last August the wife of Orville Harrold, was married on Dec 22 to Lieutenant-Commander Arthur Hudson Marks, U. S. N. R. F., in the Church of the Ascension.

STOKES-WALLACK.—Margery E. Wallack, granddaughter of the late Lester Wallack, actor-manager, and daughter of Mrs. Harold Wallack, of Long Branch, was married to Lieutenant Howard Stokes, U. S. A., on Dec. 27, in the Church of the Transfiguration, this city, by the Rev. W. W. Davis.

DEATHS

BARCLAY.—Delancey Barclay, an actor of the old school, died on Dec. 10 after a long illness in his home, 308 West Forty-eighth Street. He had played in companies with Booth and Barrett and other stars. Recently he played character roles in motion picture companies.

HOWARD.—On Friday, Dec. 21, at Toronto, Canada, Mary Mabel, aged seven years, only daughter of Mr. and Mrs. H. B. Howard (Lily Lorrell). Funeral Dec. 22. 15 MacKay Avenue.

MADDERN.—Richard H. Maddern, musician and orchestra leader, seventy-eight years old, died Dec. 24 after a long illness in his home, No. 2246 Hughes Avenue, the Bronx. Mr. Maddern for many years was successively in charge of the orchestra of the Grand Opera House and Pope's Theater, St Louis, the Chicago Opera House and later that at Daly's, in this city. He also was leader at the Academy of Music here. He was an uncle of Mrs. Minnie Maddern Fiske and Emily Stevens.

RICE.—Myron B. Rice, who was manager of the old Grand Opera House under Henry Abbey and later a partner of W. G. Smyth, now booking manager for David Belasco, died Dec. 22 at his home, 231 West Ninety-sixth Street. He was 57 years old. Mr. Rice presented "My Friend from India" and several other plays. At the time of his death he was presenting Percival Knight and a musical company in a play now on tour.

YERANCE.—William Yerance, actor, died in Boston Dec. 19 at the age of 64. He had been for many years leading man with Charlotte Thompson, and had also appeared with Edwin Booth, William J. Florence, J. K. Emmett, and Stuart Robson. In more recent years he appeared in 'Peg o' My Heart," and 'The Cinderella Man," and at the time of his death was acting with William Hodge.

NEWS OF STOCK PLAYS AND PLAYERS

THREE STOCKS OVER IN JERSEY

Keith Players' "Little Women" in Union Hill — "Under Cover" in Hoboken, and a New Company in Bayonne

Keith's "Little Women"

UNION HILL, N. J. (*Special*).—The Keith Players appeared to excellent advantage in a dramatization of Louisa M. Alcott's famous story adapted for the stage into a character comedy in four acts and five scenes by Marian De Forrest. The performance was as pleasing as it was artistic. Stage Director Edwin H. Curtis staged the piece with unusual care, the scenic investure being highly attractive. There is little need to say anything of the story of "Little Women" as the book is a classic. All who lay any claim to being readers have read this delightful play, and one always feels better for having seen it. Dorothy Shoemaker, who has proved during the few weeks of her stay here to be an artist of the highest type and by her clever and artistic performances has firmly established herself in the hearts of the patrons, appeared in the congenial role of Jo, one of the four lovable girls in the Marsh family. She made Jo a bright, lovable and unselfish girl with a mind of her own. Jack Roseleigh, the well liked leading man of the company, who always gives an ideal interpretation of any part he may be called upon to play, appeared to the best possible advantage as Prof. Frederick Bhaer, a near sighted, brilliant, but modern German and his dialect at all times was perfect. Jessie Pringle as Mrs. Marsh was very sweet and motherly; Betty Brown as Amy was very girlish and lovable; Ollie Cooper, a new member of the cast, had little trouble in winning the sympathy of all in the delightful character of patient and uncomplaining Beth, whose sad death brings much pain to the Marsh family; Edna Macbeth, another new member, gave an interesting characterization of Aunt Marsh, a rheumatic old lady whose bark was worse than her bite; Natalie Perry as Meg was delightful; Joseph Lawrence gave a good account of himself as Mr. Marsh; Aldrich Bowker, who by his clever and artistic work is rapidly becoming one of the most popular and best liked members of the present company made a tremendous hit by his perfect interpretation of the character of Mr. Laurence, a big hearted old man; Stewart Wilson as Laurie, a merry and manly young chap who falls in love with Amy, was very pleasing. The remaining members of the cast gave splendid support. The B. F. Keith Players are enjoying an especially prosperous season in spite of conditions prevalent all over the country. Manager William Wood, realizing that a strong organization was especially necessary this season owing to the times and the keen competition, has organized a stock company of unusual dramatic strength and versatility and the public has shown their appreciation by their large weekly attendance. Capacity business greets the players at all performances and many disappointed patrons are nightly turned away. Week of Dec. 31, "Captain Kidd, Jr."; Jan. 7, "The Silent Witness"; Jan. 14, "Our Children"; Jan. 21, "The Co-Respondent"; Jan. 28, "Cheating Cheaters," and many other prominent Broadway successes to follow.

"Under Cover" at Hoboken

HOBOKEN, N. J. (*Special*).—"Under Cover" was the attraction week of Dec. 24 at The Strand. The Players gave a good account of themselves in this gripping and interesting play. The play is both melodramatic and romantic. Howard Chase as Steven Denby, who to all appearances is an idle society man, with only one thought—that of pleasure—is really one of the cleverest men in the employ of the government, gave the best performance of the present stock season and enacted the part of Denby in his usual magnetic way. Miss Gladys Malvourn had a difficult role in the part of Amy Cartwright and won many new friends by her charming rendering of this character. John Blake, a new member of the company and who no doubt will shortly become a big favorite, gave an intelligent interpretation of a difficult role. Miss Fisher, Miss Blanden, Mr. Christy and Mr. Beach all received hearty applause by their clever work. The new company is enjoying a prosperous season and is rapidly making many new friends. Several big former Broadway successes have been secured by Mr. Chase for early presentation.

New Stock in Bayonne

BAYONNE, N. J. (*Special*).—A capital production of "Rolling Stones," a dramatization of O. Henry's story was presented Christmas night at the Strand, Bayonne, N. J., by the Cormican Players, headed by Robert Le Seur and Lorna Elliott, who both formerly headed a stock company in this city several years ago. The play was given a hearty reception by large audiences throughout the week and it looks as if the players are in for a good long season. The public is tired of motion pictures and this new form of entertainment is bound to meet with success. The production was a success from start to finish and the old favorites received a congenial reception by their former friends. Mr. Le Seur played the lead in a very satisfactory manner and got all out of the part that was in it; Lorna Elliott was very charming and gave excellent support. Other members of the cast who appeared to advantage were Patrick Barrett, who last week closed a successful engagement with the Orpheum Players, Newark, N. J. Howard Hall, Robert Lee Allen, Ernia Erwin and May McCaskey. All are experienced stock players and no doubt will make many friends while playing in this city. Rogers Barker is stage director. The plays to follow "Rolling Stones" are the best to be had of the New York successes and each will be given a first class production.

CHARLES A. BITTIGHOFER.

HIGH JOLLY IN JAMESTOWN

JAMESTOWN, N. Y. (*Special*).—For Christmas week the Pauline MacLean Stock at the Samuels presented "In Walked Jimmy." Like all their productions it drew big houses and more than satisfied their audiences. As Jimmy, Edward Clarke Lilley was practically the whole show, although the entire cast did thoroughly adequate work and are entitled to high praise; James K. Dunseith as John Trallavan was seen at his best in a congenial role; Geo. Ormsbee played Billy Burke in his usual commendable manner, leaving nothing to be desired; Pauline MacLean was thoroughly delightful as Kitty Burke; Ronald Rosebraugh as Bobby Day and Lucy Neil as Delle Dunn added their quota of comedy to the piece; Robert McKinley was extremely funny as Hiram Higgins; W. W. Richards as Josiah Bartlett and Ernest Kast did interesting work; Jane Lewis and Esther Welty were seen in minor roles.

Christmas Eve the company played to a packed house; after the performance a Christmas tree loaded with presents, clothes baskets of presents and then more presents were carried to the stage and with the assistance of all the men in the company were delivered to the audience and to the members of the company, as addressed. This idea, originated by W. W. Richards, is proving very successful and he has lately leased it to the Otis Oliver Stock companies in Wichita, Kans., and El Paso, Tex.

The orchestra, under the direction of Edwin Hotchkiss, is making a feature of concerts before the performances, and is receiving much favorable comment. Week of Dec. 31, "The Cutest Girl in Town."

A. L. LANGFORD.

JACK LYNN CO., CORRY, PA.

CORRY, PA. (*Special*).—The Jack Lynn Stock company played a week's engagement at the Rex Theater, Dec. 17-22, to fair business. They put on a good line of plays, including their opener, "Bought and Paid For," which drew a capacity house. The specialties were good. Tabs are doing well at the Rex. Lyric and Amusu have feature pictures to fair business.

M. J. BERLINER.

BLANEYS ON BROADWAY

Plan to Lease Near Forty-second Street for Stock at 25 and 50 Cents

If Charles E. and Harry Clay Blaney are successful in their present negotiations with the lessees of a certain Broadway theater, described as being "somewhere near Forty-second Street," they will shortly establish a policy of high class stock therein that will be something new for the theatergoing public as well as the Broadway managers to think and talk about.

When Harry Clay Blaney was seen at his offices in the Knickerbocker Theater Building recently he said: "To carry out our plans it will be necessary to have a theater with a seating capacity of something like 1,700 to 2,000. Our idea is to present at this house a Stock company in which there will be at least three or four recognised Broadway Players in the cast, players with names and reputations that will convince the public that they will see absolutely high class, artistic performances of all the latest Broadway successes as soon as they are released for Stock. New plays will also be produced from time to time, and in addition to this, whenever it is possible to secure a star to appear in a former success, this will also be done, but it is not our idea to follow the Stock star system regularly."

The prices of admission will be twenty-five and fifty cents, with the boxes and possibly a few orchestra seats at seventy-five cents. Mr. Blaney believes this is the opportune moment to establish a policy of this kind, and if one can present high class plays, well mounted and acted by a cast of recognized artists at the above prices in a Broadway theater, there seems to be no reason why it will not succeed.

Broadway producers are, with few exceptions, finding it a hard matter to fill their playhouses at the present two, two and a half and three dollar scale of prices, and several houses have already lowered the admission fee to one dollar and a half, but Mr. Blaney believes that even this is too much, under present conditions, and thinks he can give a most satisfactory entertainment at just one half this scale and still show a profit.

The experiment will be watched with great interest and as to the argument that has been given Mr. Blaney that it may be difficult to secure Broadway artists to appear at "popular prices," he claims he can see no good reason why there should be any objection as nearly all of our best players can be seen daily on the "screen" for ten cents, and already several well known stars have signified their willingness to listen to reason. The Blaney Bros. have blazed many successful trails through the Dramatic Wilderness, and if they attempt this, there are many who believe they will "put it over."

"PRETTY PEGGY" IN ELMIRA

ELMIRA, N. Y. (*Special*).—The Mae Desmond Players could not have selected a happier bill for the holiday week than Frances Aymar Matthews's play of "Pretty Peggy," which was given at the Mozart Theater, Dec. 24-29, to large business. Mae Desmond was a bewitching and captivating Peggy. It was by far her best part of the season and she played it in a manner to delight. Frank Fielder was a dashing David Garrick and his work was a revelation. James Dillon pleased greatly as Sir Charles Hanbury; Millie Freeman was a thoroughly adequate Mrs. Woofington; Olga Gray did well as Eva Sorrell; John J. Farrell offered his usual good work as the Earl of Cholmondeley; Bijou Washburn won additional favor as Charlotte Cherry; Sumner Nichols helped greatly as Cavendish; Harry La Cour made a good Captain Cholmondeley; Dudley Clements was seen to advantage as John Rich, and Ruth Van, A. Gordon Reid, Bernice Callahan, and Louis Lovitch assisted materially in smaller parts. Arnold Hager made his first appearance as the Mozart's musical director and won instant favor. "The Barrier," Dec. 31-Jan. 5.

J. MAXWELL BEERS.

"A MOTHER'S WARNING"

At the Comet Theater in West New York, N. J., the Washington Stock Players produced a new play by M. Kallesser, "A Mother's Warning," week of Dec. 23. It proved a big success, judging from the way the audience received it, and also from local citizens. The comedy is not strained, for the situations are strong enough to keep the comedy genuine. The play has a tear in it and in more than one act, which is unusual in most plays written to produce the different emotions of the opposite sex, who have had experience in domestic mishaps, which makes it all the more appealing when presented on the stage.

The cast was tiptop and included Constance Robinson, Blanca Robinson, Francis Keely, Frank Sherlock, Frank Martins, Lydia Willmore, Edward Settle and others. The production was by George F. Smithfield. It is in three acts.

HARRY L. MINTURN
Brandeis' Leads

Harry L. Minturn, director and leading man of the Brandeis Players in Omaha, has been in continuous stock work for the past five years, having played in Chicago, Philadelphia and Denver and for two years was leading man with the Shubert Stock Company of Milwaukee.

ANN HAMILTON

Ann Hamilton, leading lady of the Players, has been in stock in Cleveland and Mt. Vernon, N. Y.; with Fiske O'Hara, and when Frazee produced the war play, "Drafted," in New York she was leading woman.

"KICK IN" AT SEATTLE

SEATTLE, WASH. (*Special*).—The Wilkes Players at their theater gave a good presentation of "Kick In," Dec. 16-22, before houses averaging fair business. Grace Huff as leading woman invested the part with skill and finish, while Ivan Miller as Chic Hewer displayed his usual cleverness and ability. Norman Feusier as Deputy Commissioner Garvey was strong and effective. In the cast were Jane Darwell, Fanchon Everhart, Pauline Raff, Ruth Denick, George Barnes, Henry Hall, George Rand and George Cleveland, who gave excellent support.

BENJAMIN F. MESSERVEY.

GREETINGS IN LOWELL

LOWELL, MASS. (*Special*).—Opera House: "The Man Who Owns Broadway" was the offering by the Emerson Players for Christmas week. The company, aided by a local chorus, made this the hit of the season and according to the number of people attending it is the best show produced this season. Douglas Dunbrille as Eddie Lyons scored a hit, while Francesca Roboli as Sylvia Bridwell was charming. Arthur De Locke took the best character since he has been in Lowell and he scored a decisive hit. Laurette Brown Hall and Robert R. Laurence were also good as the villain, and Gladys McLeod as Helen was very pleasing. Claude Kimball made a very good Bridwell and Jerome Kennedy as the Butler was pleasing. Vida Croly Sidney as the maid and Albert Berg as the officer were pleasing. The play was directed by "Dick" Barny, an old-time favorite, and Carroll Daly. Current week the company presents a play without a name and $251 in gold will be given to the person giving the best name.

L. E. BOLDUC.

"OLD HOMESTEAD" IN TROY

TROY, N. Y. (*Special*).—Lyceum Theater Stock company, W. H. Hodge, manager: That "The Old Homestead" is still dear to the hearts of the people is proved by the business done at this house week of Dec. 24-29, by the Lyceum Theater Stock company, as this attraction is playing to capacity houses and giving fine satisfaction. Margaret Bryant was forced to cancel her engagement owing to a sprained ankle caused by tripping on her hotel stairs. The company is now composed of Hugh McHugh, John McGrath, Norman Wendall, W. De Vaudney, Clyde Franklyn, S. J. Anderson, J. H. Doyle, Ward MacAllister, T. J. Anderson, W. A. Warnick, John Silver, Dorothy Sherlock, Gertrude DeMont, Musa Bull, Maude Richmond and Mary Morris. J. W. Wager, for several years treasurer of Proctor's Theater, is serving in the same capacity at this house.

CHAS. H. EVANS.

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ELMIRA, N. Y. (*Special*). — "Intolerance" pleased good houses at the Lyceum, Dec. 24-26. "Hello, Japan!" Bollinger and Reynolds, Valerie Sisters, Arthur Barrett, Ernest Evans and Brighton Beauties, Weiser and Reiser, Clair Hanson and the Village Four and Burns and Rose drew capacity to the Majestic, Dec. 24-29. The Regent featured Mary Pickford, Charles Ray and Jack Pickford; the Colonial, Gail Kane, Jack Gardner and Vola Vale; the Amusu, Pearl White, Zoe Rae and Ella Hall; the Grand, Edith Story, Marie Doro and W. S. Hart.

J. MAXWELL BEERS.

STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

NORTHAMPTON PLAYERS RESUME

"How Much Is a Million?" Opened the Merry Season—Fun for Old and Young Folks Around the Tree

NORTHAMPTON, MASS. (*Special*).—Academy (Melville Burke, director). Reopening Dec. 24, the Northmapton Players had an interesting holiday week, presenting a practically new play well suited to local taste and possessing a pleasant holiday flavor. This was "How Much Is a Million?" by Charles Hopkins, director of the Punch and Judy Theater. The company handled it well and the play was attractively produced by Melville Burke. The chief parts, a poor young author, a rich young woman and a sympathetic old publisher, were made the most of by Harry Hollingsworth, Aline McDermott and Eugene Powers. Donald Campbell also did notably well as an old negro servant.

A Christmas tree was a feature of the last act and at the Wednesday matinee several parties from such institutions as the Old Ladies' Home, the Almshouse and the Children's Home were entertained by the management or by others. All the children from the Home received gifts from the tree, going on the stage immediately after the performance and receiving these from Miss McDermott and Mr. Hollingsworth. The gifts were provided by a public-spirited citizen. Another evening a party of nurses was entertained by members of the District Nurse Association. On Christmas Eve, following the performance, the company was entertained at a Christmas tree and party by Mr. and Mrs. Kimball at the Draper Hotel, where most of the players live. On Christmas night they were guests at the home of the MIRROR correspondent. A feature of this party was the presence for a short time of Jack Amory, the senior member of the company, who has been out of the cast since last November. He was specially brought from the Dickenson Hospital for this reunion with his friends and was none the worse for his little midnight flight; his first into the outer world for seven weeks. The Toronto correspondent of the MIRROR and many others, who look here for news of him, will be pleased at this evidence of his approach towards recovery.

The Northampton Players lose an exceptionally gifted leading woman through the retirement of Aline McDermott, who feels obliged to rest for a short time. All her work here has been stamped with a fineness of perception and a facility of execution which has given strength, charm and quality to whatever she has appeared in. Professionally and personally she has distinctively added to the municipal theater and her departure will be sincerely regretted by all who appreciate theater values. Ann Mason will succeed Miss McDermott as leading woman. She brings a talent, personality and sympathetic conception of advanced theater effort that should help the theater to maintain its reputation for higher dramatic expression. She has recently been with the Modern Players, under George Foster Platt, and with Henrietta Crossman on her trip to the Pacific Coast.

MARY BREWSTER.

HOLIDAY HILARITY IN SALEM

SALEM, MASS. (*Special*).—For Christmas week Manager Katzes selected the Geo. M. Cohan success, "Fifty Miles from Boston," and it proved to be one of the biggest hits of the season, due in no small part to the clever work of the Empire Players. Jane Salisbury as Sadie Woodis was delightful at all times and the audience discovered the hitherto unknown fact that she possesses an excellent voice. Her singing in the first act was one of the features. Julian Noa made a fine Joe Westcott and the audience quite agreed with him when he sang "They Go Wild Over Me." Florence Hill as Nellie Harrigan was charming and Elmer Thompson as Jed Woodis was excellent. Their songs together, as always, pleased the audiences immensely and they were obliged to repeat several times. Priscilla Knowles as Mrs. Tilford, had a part which she filled to perfection. The laughter was continual while she was on the stage and her song in the last act made a big hit. John B. Mack as Dave Harrigan was fine and Joseph Thayer as his father was splendid. Mr. Thayer's singing of "Harrigan, That's Me," brought forth much applause. David Baker as Mr. Westcott was excellent and the balance of the cast contributed fine support.

The Christmas tree and dinner of the Players was a huge success. The personnel, with one exception, was the same as at last year's dinner, and in his remarks Manager Katzes expressed the hope that next year's tree would find the same happy family present. He laid particular stress upon the perfect harmony which prevailed among the players and declared it was his greatest desire to play the same company for the third successive season. Mr. Katzes was heartily applauded. After the banquet the gifts were distributed and the stage was cleared for dancing. DOROTHY BENNETT.

TWO ORIGINALS IN PASADENA

PASADENA, CAL. (*Special*).—Two original plays found places on the bill of the Pasadena Community Players week Dec. 17, both of a Christmas nature. One was a six-scene pantomime, "Cinderella," by Mrs. Torrey Everett, and the other a Christmas whimsey in one act, "Tommy Imagines," by Alfred Brand.

The pantomime is very cleverly handled, with the scenes introduced and linked together by witty dialogue between two of the rats that once helped draw Cinderella's coach. These rats have the only spoken lines of the sketch, all the rest being done in pantomime. A new figure is developed in the haughty chamberlain, whose conspiracy with the queen to poison the king and the tremendous pills and powders which he tries to administer add amusing comedy scenes. The pantomime was very effectively staged and acted, poster settings being used. Playing were Fern Roberts, Vera Wood, Marjorie Sinclair, Vail Hobart, Evangeline Ebenreiter, Gilmor Brown, Orrin Knox, Martha Graham, Mrs. Damon Lober, Andrew Campbell.

The second original play, "Tommy Imagines," is a pretty Christmas story of the unhappy family, hating Christmas as a bore, and how a little crippled boy shows them the real Christmas spirit. Good work by several children in important roles featured the production. Playing were Virginia Lykins and Wendell Wilson in "grown-up" roles, with Virginia Durkee, Barbara Pierce, Edward Stacy Pierce, and Frederick Wright as the children.

"The Neighbors," by Zona Gale, given at the opening bill of the Players five weeks ago, was repeated by the same cast.

Clune's, the Strand, the Crown, and Warner's picture houses are doing good business. Clune's has recently presented several premieres, among them "Barbary Sheep," with Elsie Ferguson and others.

MARJORIE C. DRISCOLL.

TAMZON MANKER
Ingenue of the Princess Players, Des Moines, Iowa.

BOB BRISTER IN MALDEN, MASS.

MALDEN, MASS. (*Special*).—Robert Brister, leading man with the Temple Stock company, at the Auditorium Theater, Malden, scored a particular hit Christmas week in his impersonation of Fitzhugh in the company's production of "The Man from Mexico." Mr. Brister has been with the company since the opening of the season, and is a great favorite with patrons of the theater. The performance of the Collier comedy was given with more than ordinary spirit and unction, and apparently proved a welcome gift for holiday week to patrons. Hazele Burgess as Mrs. Fitzhugh scored again, and featured a Spanish dance in Act 3, to many encores at each performance. Georgia Lee Hall, who is one of the prime favorites of the company, was a snappy happy Sally. Others prominent in the cast were Mark Kent, Vessie Farrell, Ada Dalton, Roy Phillips, Smythe Wallace, Stanley James, and Albert Bushee. Lawrence Brookes, who was a Malden player some three seasons ago, was welcomed in the character of Loveal. Mr. Brooke's services were secured for the week only. Director Edwin Vail gave the comedy a breezy gait and a thoroughly consistent production. "The Spoilers" is the bill for New Year's week.

Members of the Temple Stock at Malden distributed gifts to more than a thousand children, on the stage of the theater, Monday, Dec. 24, immediately following the performance of "The Man from Mexico." Smythe Wallace, who has recently rejoined the company where he established himself so thoroughly last season, played Santa Claus with characteristic success. Hazele Burgess, Georgia Lee Hall, Vessie Farrell and Ada Dalton of the company, were hostesses to the kiddies.

"Pals First," by Lee Wilson Dodd, in which Wm. Courtenay and Thomas Wise starred, has been released for stock and Alice Kauser is exclusive agent thereof.

"A Pair of Queens" was at the Crown Theater, Chicago, Ill., under the management of Ed Rowland, Christmas week.

BIG RUN IN READING

Superior Cast of the Orpheum Players in "Mile-a-Minute Kendall"

READING, PA. (*Special*).—As a Christmas attraction the Orpheum Players presented to good-sized and appreciative audiences Oliver Morosco's charming dramatic comedy of old New England, "Mile-a-Minute Kendall." Advertised as a cyclonic 12-cylinder speed limit comedy drama, it was admirably handled by the excellent cast of stock players comprising this season's company. Albert McGovern, the popular leading man, is featured in the title role, and from the time he makes his first appearance at break-neck pace, until by his serious efforts he strives to make good, his acting appealed to everybody. Nan Crawford as Joan, the heroine, won the love and sympathy of every audience. Anna Athy was a scream in a clever comedy role, and Philip Lord, who has graced the Orpheum casts intermittently during the past several seasons, was at home in the part of the town constable. Ted Brackett and Vera Townsend, two new players, both made favorable impressions in their respective parts. In view of the fact that the number of traveling theatrical organizations visiting this city thus far has been decreased, the theatregoers of this city should not feel alarmed as the Orpheum has been furnishing excellent entertainment at the usual stock prices. New Year's week, "The Blue Envelope." HARRY B. WEAND.

ALL MERRY IN NEWARK

NEWARK, N. J. (*Special*).—"Mile-a-Minute Kendall" was presented week of Dec. 24 by the Orpheum Players at the Orpheum Theater, and greatly pleased capacity audiences throughout the week. The performance from every standpoint proved a genuine treat and congenial Manager Henry P. Nelson had every reason for being proud of the excellent performances given by his talented and popular company. Each and every member of the cast appeared to the best possible advantage and the result was an ideal and artistic performance. The production was staged under the careful supervision of Stage Director Claude Miller, who is one of the youngest and most gifted directors in the profession and has been declared by the stock patrons of this theater as the most artistic as well as practicable producer of stock performances ever employed in this city. John A. Lorenz, the idol of the patrons, again scored a big hit in the role of Jack Kendell and gave an ideal portrayal of a wayward and reformed youth. Mr. Lorenz could not have played the part better if it had been written especially for him. No leading man who has ever appeared in this city in stock has made such a remarkable impression upon the public nor proved a more valuable box-office asset by his charming personality and magnetism combined with a thorough knowledge of the dramatic art than John Lorenz; Elsie Esmond, another gifted member of the cast, appeared to excellent advantage as Joan Evans and greatly helped in making the performance the grand success it was. Morris Burr as Judge Weeks was splendid. John Dilson as Eddie Semper was immense; Fred James as Philip Lund gave a good account of himself. Satisfactory support was given by Clock Ryder, Jessie Brink, Belle Cairns, Caroline Friend, Stuart Bebee, George MacEntee and Lydia Kingsley. Week of Dec. 31 the company experimented with musical comedy and produced the musical comedy, "Broadway and Buttermilk," in which Blanche Ring starred last season. Manager Henry P. Nelson is daily wearing a mile-wide smile on account of the capacity business and remarkable success that has greeted the Orpheum Players and he is to be congratulated upon the excellent company he has secured this season.

CHARLES A. BITTIGHOFER.

PRIEST CO. IN ST. PAUL

ST. PAUL, MINN. (*Special*).—Following a week of "The Woman He Married" at the Shubert, Frank Priest's stock company presented "The Marriage of Kitty," Nov. 11-17; "For Fair Virginia," 18-24; "A Widow by Proxy," Nov. 25-Dec. 1; "The Girl from Out Yonder," 2-8; "The Other Wife," 9-15; "On Parole," 16-22. Ruth Robinson, the new leading woman, has rapidly become a great favorite and local critics have been lavish in their praise of her work. She, apparently, is just as much at home in comedy as in the more serious type of drama. Richard La Salle, Edward Arnold and Jack Fee are constantly the recipients of many encomiums. Their acting is always of that clean cut, sincere, finished sort, so rare in stock these days. Earl Lee is still as successful in supplying the comedy element as of yore, and Guy Durrell in addition to directing performances, plays every now and then to the delight of his auditors. Mildred Davenport, Dorritt Kelton, Eugenie Young, William Levis, and William Mack round out a far more than efficient company. Plays soon to be revived include "Held by the Enemy," "Oliver Twist," "Alabama," "Private Secretary" and "Silver King," all real old timers. JOSEPH J. PFISTER.

"The Trail of the Lonesome Pine" was the selection of Milton Seaman for his Christmas week attraction at the Baker, Portland, Ore.

"Mile-a-Minute Kendall" was the offering at the Orpheum Theater, Reading, Pa. "The Blue Envelope" and "Which One Shall I Marry?" underlined.

A. H. Woods' Attractions

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UP AND DOWN RATES IN CHICAGO

Brokers Get All They Can Above Five Dollars—At Another House the Price Is One-Fifty, One and Two-Fifty

CHICAGO, Jan. 1 (*Special Correspondence*).—New Year's is supposed to be the best night of the theatrical season. "The Follies" seemed to command the highest rates—where the broker's charged all they could above $5 for main floor seats. At the Colonial $2.50 was the top price for "The Brat." Some of the other theaters made no increased prices for the evening.

All the theaters are doing business, not a dark house in town. Strange to say, there is no opening to report with the exception of vaudeville bills, burlesque and outlying houses.

Majestic: Manager Eberts has the New Year bill as outlined, Molly King, the real star in real life; Henry DeVries presents "Submarine F-7," Georgie and Cuddles in Gus Edwards' "Band Box Revue," with Vincent O'Donnell (the Kid McCormick), Mrs. Gene Hughes and company, A. Robins, Tom Kerr and Edith Ensign, D'Avigneau's Imperial Duo and Orpheum Circuit Travel Weekly.

Grand opera at the Auditorium has only three weeks more to run. This week's representation promises to be of much interest to opera lovers. Mary Garden will make her first appearance in "Carmen" on Friday; Massenett's "Sapho" was given for the first time in Chicago Tuesday. Mr. Nevin's "The Daughter of the Forest," together with "Le Jongleur de Notre Dame," at the matinee Saturday.

Columbia (burlesque): "Maids of America."

Strand: This is goodby week of the Boston English Opera company, and "The Bohemian Girl" is the opera all week.

Last week at the Palace Music Hall, Lucille Cavanaugh, with Frank Hurst and Ted Doner, and Blossom Seeley, assisted by Fields, Salisbury, Davis, Lopez and Thorpe in Seeley's Syncopated Studies," were on the entertaining vaudeville bill.

Manager Eberts at the Majestic had a Christmas week's bill that deserves much praise, and all were cordially received by an audience that almost filled the main floor. Frank Hartley, an entertaining juggler, opened the bill Christmas night; Mable Russell and Marty Ward and company, in "Call It What You Like"; Mrs. Thomas Whiffen, in a farce comedy skit entitled, "Where There's a Will There's a Way," with Mrs. Thomas Whiffen, Peggy Dale Whiffen and Thomas H. McKnight in the cast; David Sapirstein, pianist, was enthusiastically received. Paul Morton and Naomi Glass, in a musical satire called "1917-1950," portraying a domestic scene; Beatrice Herford, in a repertoire of characterizations, was greatly applauded; Eddie Leonard and company, in "The Minstrel's Return," brought down the house, and were obliged to respond to several encores, made the big hit on the bill; George McKay and Otto Ardine presented their new offering, "All in Fun"; "Cheyenne Days," showing the pastimes of the plains, closed the big bill.

All new shows arrived on schedule time on Sunday and Monday nights, with the exception of "The Man Who Stayed at Home." The opening took place Christmas afternoon at the Playhouse.

At the Colonial, "The Brat," the play that Maude Fulton wrote to suit her own personal qualifications. The reduction in prices from $1.50 to $1 for seats back of the sixth row seems to have stimulated business all week. This experiment is watched with interest. "The Brat" seems to have favorably impressed Chicago for, strange to say, all the critics spoke in its praise, and the audience seemed to like it. Those in the Chicago cast are Leslie Palmer, Ruth Holt Boucicault, Helen Mar Stewart, Gertrude Martland, Frank Kingdon, Percival T. Moore, Edmund Lowe, Miss Fulton and Bessie Andra. The good work by Leslie Palmer in Timson, the butler, was notably applauded, especially his part of the drunken man.

The Round-up

Blackstone: Maude Adams in "A Kiss for Cinderella," second week. The play, new to Chicago, was praised by the critics.

Illinois: Ziegfeld Follies, said to be better than ever. It is hard to get seats for the nine weeks unless secured through a broker at an exorbitant price.

George M. Cohan's Grand: Jane Cowl in "Lilac Time," second week.

Cort: "The Gypsy Trail," second week, with Otto Kruger, Elsie MacKay, Alan Dinehart, Ina Brooks, William Riley Hatch and other favorites.

Garrick: "Passing Show."

Powers: "Come Out of the Kitchen," with Ruth Chatterton and Bruce McRae.

Studebaker: "Love O' Mike."

Princess: "The Man Who Came Back," with Mary Nash, is the success of the season.

La Salle: "Oh, Boy!" continues with Joseph Santley.

Gustave Amberg, of New York, offered at the Bush Temple Theater Christmas night Franz

(*Continued on page 32*)

REPORTS FROM MIRROR CORRESPONDENTS

HENRY W. SAVAGE'S "TOOT, TOOT"

Verdict in Baltimore Favors the Premiere—Alan Dale's "Madonna of the Future" Billed for Monday

BALTIMORE (*Special*).—The holidays poured a golden stream into the coffers of the local playhouses, every theater without a single exception doing an enormous business. This was partly due to the season, but more particularly to the exceptionally good attractions which filled the amusement houses. Indeed, it has been some years since we have been so fortunate as regards our Christmas theatrical fare.

Scenically, "The Riviera Girl" surpassed anything we can recall to mind in recent years. It was the most magnificently mounted and artistically costumed musical play we have yet encountered. Urban's scenic pictures were triumphs in the best artistic sense; never have we seen their equal. Kaiman's score was surprisingly reminiscent of "Springtime" and "Sari," though equaling neither in musical ingenuity and melodiousness. The cast was quite good, and the public seemed thoroughly delighted.

"The 13th Chair" captured the local public completely, and it has been some years since a mystery play has aroused more genuine enthusiasm than did this piece. It fully justified all the laudatory comments heaped upon it, and proved the best play of its type we have had in many a season. Annie Russell scored a personal triumph in the role of Madame La Grange, giving one of the best performances of her career. Harry Lauder could have easily stayed with us a full week, as he was greeted by audiences which gave him an ovation at every one of his four performances.

Both the Maryland and Auditorium presented good bills, including that incomparable dancing team, Adelaide and Hughes, who are always in a class by themselves.

New Year's Eve took on an added interest at Ford's, as Baltimore was given the honor of passing judgment on a brand new musical production, which was given its first metropolitan hearing on Monday night. As was naturally to be expected, an enormous audience was on hand to give its verdict, and to incidentally celebrate the arrival of the New Year. The musical piece which aroused more than usual interest was "Toot, Toot," or to be more explicit, a musical version of that delightful farce of Rupert Hughes, "Excuse Me," which proved so successful a few seasons back. A rather strange coincidence in connection with the premier at Ford's is the fact that the original farce was also given its first production in this city at the Auditorium, when it scored an immediate success, and played to S. R. O. at all performances. As in the case of the straight farce, Henry W. Savage is the producer of "Toot, Toot." The book is by Edgar Allan Woolfe, the lyrics have been supplied by Berton Braley, while the music is by none other than the indefatigable and talented Jerry Kern, who seems to have a monopoly on the tune market. The fact that Kern provided the score was sufficient guarantee in advance that it would be worth while, and he has left absolutely nothing to be desired. The farce has been divided into three acts, and instead of the entire action taking place in the Pullman car, we now have three separate scenes, the first the railway station, the second the Pullman car and the third a pass in the mountains. Mr. Savage has assembled a splendid cast, including Louis Templeton, Anthony Hughes, Harry Fern, C. Van Brunt, Eddie Garvie, Frances Demarest, Earl Benham, Louise Groody, Green Evans, Harry Benham, Ruth Harding and Donald Sawyer. The play scored an emphatic success with the first night audience, and there is every indication that it will achieve the same success as a musical comedy as it did as straight farce. Week Jan. 7, "Mary's Ankle."

Avery Hopwood's classic farce of wines and spiritous liquors returned to town for the fourth time this week and settled down at the Academy before a capacity audience on New Year's Eve, for another week of hilarity. With each successive visit, the popularity of this farce increases, and each engagement is invariably played to capacity houses. The present company is doubly interesting to Baltimoreans, as it brings back to our midst charming Edna Hibbard, so pleasantly remembered from her work here with the Poli stock organization. Miss Hibbard's work always gave me the greatest delight, as she is undoubtedly one of the most talented ingenues on the stage today. She still possesses the same remarkable poise which placed her performance so many times on a plane of stardom. Her performance in the Hopwood farce is further evidence of her unusual talents for farce. John Arthur again furnishes his delightful characterization of the husband. The farce was received with the greatest acclaim and will most probably again demonstrate its wonderful hold on the public.

A most interesting event is scheduled for Jan. 7 at the Academy, as it holds the promise of a gala occasion for more reasons than one, and is fraught with the wildest possibilities. Alan Dale's own play, mind you, his own pet brain child, will see the light of day under the title of "The Madonna of the Future," and every one is speculating on the outcome. The leading role has been entrusted to that capable artist, Emily Stevens. More news of this important event later on.

Manager Harry Henkel has some interesting attractions for the Academy during January, and they may be able to hold the good business which has been his for the past week. Raymond Hitchcock in "Hitchy-Koo" and Alexandra Carlisle in "The Country Cousin" are among the plays to be seen here in the near future.

I. B. KREIS.

BOSTON

BOSTON (*Special Correspondence*).—There were few changes at the theaters Dec. 21, as Christmas week had seen so many new plays open. William Collier came to the Plymouth and opened on New Year's Eve in "Nothing But the Truth." At the Copley the Henry Jewett Players gave "General John Regan" for the first time in Boston. After "Her Unborn Child" had been acted at the Globe for more than a month it was succeeded by Griffith's spectacle of "Intolerance," and so once more the Globe is given over to the silent drama.

At the other houses: Shubert, "Peter Ibbetson," with John Barrymore and Constance Collier; Hollis, Margaret Wycherly in "The Thirteenth Chair"; Tremont, "The Boomerang"; Colonial, "Rambler Rose," with Julia Sanderson and Julian Cawthorn; Majestic, William Hodge in "A Cure for Curables"; Park, "Upstairs and Down"; Wilbur, "The Man Who Came Back," with Henry Hull; Boston Opera House, "The Wanderer."

"The Man Who Came Back" opened at the Wilbur Christmas Day. The night before, the management gave a theater party to seven hundred soldiers and seven hundred sailors, and a more enthusiastic audience has not gathered in Boston this season. The ladies were presented with bouquets, Mr. Hull was given a box of cigars and there was a general good time all around. The managers of Boston's playhouses have done a great deal for the men in Uncle Sam's army and navy, and it is safe to say that when the forces are all "over there" there will be many a young soldier and sailor who will recall with pleasure the pleasant evenings that he spent as the guest of our managers.

The news of the death of Theodore Friebus came as a shock to his many friends in Boston. Mr. Friebus had been connected with the Castle Square Stock Company so long and had been seen so frequently at other houses that he was well known here.

D. CLAPP.

OMAHA

OMAHA, NEB. (*Special*).—For the first half of week Dec. 23, the bill at the Empress was headed by a skit billed as "Lincoln of the U. S. A." Flor D'Alisa's and troupe of trained roosters. The troupe boasts of having a very clever clown rooster. Fox and Mayo, "two boys and a piano," are clever entertainers. Grace Banks, singing comedienne, completes the vaudeville bill. Photoplays: Constance Talmadge in "Scandal," Wm. S. Hart in "The Knight of the Trail."

Strand: The story instead of the star is the slogan which goes with the photodrama "Allegory." It's a sort of trying out on the audience to learn whether they want a well-known star or just the play. This picture was shown Sunday and Monday.

Mary Pickford in "The Little Princess" is the Strand Christmas offering. Little Mary will be Sara Crew, the heroine of Frances Hodgson Burnett's book.

"PHAN."

JERSEY CITY

JERSEY CITY (*Special*).—Mollie Williams and her big burlesque company opened at the Majestic Theater, Dec. 24; business was fine. The company is a good one and Mollie Williams herself is a hard worker. May Sheridan, Neil Gilbert, Florence Kelly, Embark Ali, Bob Gilbert, Earl Sheehan, Billy McIntyre all help to make up a clever bill. Specialties are by all the members. Miss Williams, assisted by James Mack and Frank De Camp, puts over a neat little playlet. Harry Hastings company, Dec. 31-Jan. 5; Liberty Girls, Jan. 7-12.

An enticing holiday program was offered at Keith's, Dec. 24-26, with an extra performance 25, to packed houses. Mary Marble and company headed the bill in "The Sky Farm," a dainty production with pretty Chinese Oriental-ism exploited. Mary Marble is great in her part. Ida May Chadwick and Dad had a funny skit in "At Wiggins's Post Office." Al Shean and company scored in "The Infernal Triangle." Green and Pugh as the Dixie boys introduced a Jass band finish. Josephine Barlowe and Helen Deerie were good in repartee and song. Taylor Trio did a novelty wire act. "Madame Sherry" was the principal photoplay, with Gertrude McCoy heading the cast. Appearing Dec. 27-29: Hale, Norcross and company in "Love in the Suburbs"; Corcoran and Mac, laugh creators; Conlin and Glass, song and dance. "The Zeppelin's Last Raid" was the photoplay.

Madge Kennedy in "Baby Mine" was the photoplay at the Bayonne Opera House, Dec. 24-26, to packed houses. Manager James Brennan also offered vaudeville acts by Al Noda, monologist; Four Harmony Kings, Thomas Swift and May Kelly, sketch.

Harry Hastings and company will give a midnight performance at the Majestic Theater, Dec. 31, as will also Manager William Milne at Keith's.

Employees at all theaters fared well Christmas. A huge Christmas tree (decorated) adorns the lobby of Keith's Theater.

WALTER C. SMITH.

SPOKANE

SPOKANE, WASH. (*Special*). — Auditorium: "Turn to the Right," to large audiences, Dec. 17, 18.

Pantages: Wilson's Lions headliner, week Dec. 16. Others: Lewis and Lake offer "College Days," comedy skit presented by Burke Toubey and company. "Slim" Grindell and Caryll Esther in a singing and dancing offering, the Erna Antonio Trio.

Hippodrome: First half of week, Jean Dawn, the "Wireless Girl," headed a good bill. Others: The Adanac Trio, Kelly and Davis, Beatrice Sweeney and Jesse Newton, The Alvea Duo in a comedy singing and "coon-shouting" number, the La Vine Trio presented "athletic surprises." Second half: "A Camp in the Rockies," George F. Hall, Bernard and Merritt Knight, Benson and Holloway, the De Voie Brothers in "The Whirl of Death."

REN H. RICE.

WASHINGTON, D. C.

WASHINGTON, D. C. (*Special*).—In Booth Tarkington's comedy of cheerfulness, "Mister Antonio," Otis Skinner is scoring one of his greatest successes and the National Theater houses a most entertaining attraction. New Year week which is meeting again with the renewed appreciation and approval of very large audiences. The star is at his best in the characterization of Tony Camerdonio, the Italian hurdy-gurdy man, optimist, philosopher and good Samaritan. Mr. Skinner receives most excellent support from Eleanor Woodruff, Joseph Brennan, Robert Harrison, Walter P. Scott, John McCabe, Frances Landy, Agnes Marc and Sue Ann Wilson. "The Riviera Girl" follows, succeeded by Henry W. Savage's new musical comedy, "Toot, Toot."

"The 13th Chair," presented by William Harris, Jr., is the current week's sterling attractive production at the Belasco that controls the absorbing attention and interest of a large attendance. Annie Russell's return in this play after several years' absence was a warm and hearty welcome. An important cast in association include DeWitt C. Jennings, Fred Eric, Reginald Carrington and Esther Cornell. "You're in Love" follows for a return engagement.

Commencing Christmas Day matinee Manager S. Z. Poli inaugurated an indefinite season of stock musical comedy with a selected and talented company of musical comedy players of seventy-five. The opening bill was the Charles Dillingham musical success, "The Candy Shop," a success that attracted strongly during the week. The principals include Louise Mink, Lillian Grossman, Elise Bartlett, Sarah Edwards, Eulalie Young, Gladys Burrell, Billy Clifton, Charles Sinclaire, Jack Squire, George Nathason, Billy Lynn, Carl Lyoston, Guy Nichols, Antonio Bafunno, seconded strongly by a very large and competent chorus. The current week's offering is Lew Fields's musical success, "Step This Way."

In a communication to Fred G. Berger, resident manager of Poli's, Mr. Poli says: "As has been indicated to you before I have quite a sentimental as well as financial interest in my Washington theater. As a citizen of the United States, I am more than proud, during these times, to be the proprietor of a theater in our National capital, housing as it does the biggest men in the nation and those whose minds and time are freighted with great responsibilities. I have been advised that great numbers of the enlisted men of the nation are patrons of my Washington house—I desire to do something for them and for my patrons generally in the National capital.

"You will, therefore, take this letter as a final direction to lift the war tax from the sale of seats at my theater in Washington, and instead of charging that to the purchaser of tickets, you will please send me weekly memoranda of the amount of the tax and I will reimburse you with my personal check. I have already indicated to you my desire that the musical revues, which will hereafter be the policy of your house, shall be put on in the biggest possible way."

The current week's holiday bill at B. F. Keith's presents "On the High Seas," a spectacular semi-melodrama by Langdon McCormick, Dolly Connelly and Percy Wenrich; Hazzard, Short and company in "The Ruby Ray," Al Lyddell and Rob Higgins in "A Friend of Father," "The Color Gems," Ray Fern and Marion Davis presented by Gertrude Vanderbilt in "A Nightmare Revue," Renee Florigny, the brilliant French pianiste, and the Breen family of dancers.

Two thousand soldiers from the surrounding camps were the guests of Mrs. Armistead Peters, Jr., of this city, who had bought every seat at Keith's for an extra matinee Christmas afternoon, commencing at 5.15. President Wilson and Mrs. Wilson were accompanied in the Presidential box by Mrs. W. H. Boling, Margaret Wilson, Bertha Bolling and Mr. Sayre, the President's son-in-law. The President, on being invited to be present gladly accepted the opportunity to honor the soldiers, who showed their appreciation by the strongest demonstration. Not another person in civilian dress was present except the players and the usual house employees.

Later there was Christmas for the show folks. All of the players met Santa Claus and danced around a Christmas tree. Resident Manager Robbins instituted the now generally spreading custom of serving a buffet lunch between matinee times on holidays. The Christmas tree was in full bloom with ornaments and lights, with timely gifts peeping from the branches.

The Metropolitan Theater Company, a $1,000,000 concern, incorporated in the State of Delaware, was absorbed during the past week by Moore's Theater Corporation, a $2,000,000 organization, of which Tom Moore is president and general director. This consolidation of interests gives the Moore corporation five first-class moving picture theaters in the downtown section of the city. The Moore circuit of theaters has just been organized with the following theaters: Strand, Gardon, Rialto, a new one on F Street now under construction; Penn Gardens, Lyric, Florida, Liberty, Empire, Home, Navy, Plaza, Regent, Dunbarton, Stanton and Elite. Of the capital stock of the new organization $1,200,000 is owned by Mr. Moore, while the balance is held by Tucker K. Sands, Fred S. Swindell and A. Muehleisen.

JOHN T. WARDE.

SEATTLE

SEATTLE, WASH. (*Special*).—The attraction at the Metropolitan was Anna Held in "Follow Me," Dec. 20-22, to good attendance. Pantages: George Primrose's Minstrels and vaudeville, Dec. 16-22; good business prevailed. Moore: McIntyre and Heath and vaudeville. Palace Hip, Riva-Larsen troupe and vaudeville. Gaiety: Burlesque. Motion pictures at the Clemmer, Coliseum, Liberty, Mission, Rex, Strand and other houses.

BENJAMIN F. MESSERVEY.

JAMESTOWN

JAMESTOWN, N. Y. (*Special*).—Mozart Theater, Dec. 27-29: Schwartz Bros. in "The Brooken Mirror"; Marguerite Fields and Kirk Brown, Dec. 31, Bijou: "Jack and the Beanstalk," Dec. 27-29. Family: Troy's All Girl Revue.

A. L. LANGFORD.

CHICAGO

(*Continued from page 31*)

Schulbert's musical play, "Das Dreimaederihaus." Soloists, Viola Graham, Margaret Morgan, Angelo Lippich, Ludwig Eybisch. The engagement is indefinite.

"The Lure of the City" was at the National last week.

Kolb and Dill are now presenting "The High Cost of Loving" at the Olympic. In the company are William Kolb, Max M. Dill, Henry Shumer, Frank Darien, Margaret Owen, Lucille Chalfant, Edward Duke and several others.

Assisting Jose Cowl at the Cohan Grand are Orma Caldara, Henry Stephenson, Philip Hubbard, Charles Hampden, T. J. McGrane, Emile Detramont, Michiletti Burani and others.

Changes and Trimmings

"Joe" Bransky is now in the box office at the Majestic, having left the management of the Myer Opera House at Janesville, Wis. Joe is very popular in Chicago, having held similar positions at McVicker's and other theaters.

Over at the Colonial Norman E. Field is manager for Jones, Linick and Schaefer, Eugene Quigley is treasurer, and Lee Kind is his assistant.

John Sheehy is in Chicago as campaign manager for Oliver Morosco's "The Brat." Judging from the success of "The Brat" Sheehy is liable to have to remain in Chicago for several weeks.

The Chicago Symphony Orchestra and the Apollo Club went out to the naval training station at Great Lakes Jan. 3 and gave a concert. The Apollo Club sang "The Messiah," curtailed to permit of a program by the orchestra. The soloists in the oratorio were Lucille Stevenson, Ruth Simmons, Grant Kimbell and Herbert Gould.

Ralph T. Kettering, while not acting as general press representative of Jones, Linick and Schaefer's houses, finds time to write a few sketches and plays on the side, which are being produced.

The abrogation of the booking agreement between the Shuberts and K. and E. has not caused much of a stir in Chicago, but we shall probably hear more of it when the present attractions at the Shubert and K. and E. houses are ready to depart.

The Marshall Square Theater opened Dec. 22 at Twenty-Second Street and Marshall Boulevard. The seating capacity is 2,000; a massive pipe organ is a feature. The symphony orchestra of twelve artists is under the personal direction of Stanley Church.

Harry Powers, Chicago representative of the Klaw and Erlanger interests, says that there will be no change in the management of the Blackstone, Illinois, and Powers's theaters, on account of the dissolution of the Klaw and Erlanger and Schubert booking arrangement.

Rialto (Harry Earle, Mgr.): Among the things offered as a fare at the Rialto for New Year's week is "The Barrier," a sketch of much merit; Norinee Coffee, who now bills herself as "The Maid of the Movies"; June Mills, a comedienne; Fred Zobedi and his troupe of contortionists, Mabel Fisher and company, The Six Hawaiians De Lux and Green and Riley.

McVicker's: Adele Oswald, the Chicago favorite, headlines the program at the McVicker's for the New Year's week. The Riding School is also a miniature musical comedy mounted on steeds. The Three Leightons and the Curzon Sisters are of next importance. Harry Coleman and his walking dummy is also on the program, which includes The Strength Brothers, The Lelands, The Act Beautiful and Chung Wha Four.

W. A. ATKINS.

FALL RIVER

FALL RIVER, MASS. (*Special*).—Bijou: Bill Dec. 24-29, The De Pace Opera company, Tom Conroy and Jack O'Donnell, Tom Martin and company in "A Regular Business Man," Dorothy Roye, Harmon, Barnes and Dunn, Mollie King in "The Seven Pearls," Pathe News, "His Crooked Career," Charles Ray in "His Mother's Boy," Lipton's Monkeys, Adrian, Virginia Grinnis, Raymond Bond and Norman Clark presented "The Mollycoddle." The Penn Trio, "Who Is Number One?" Fox comedy. "Damaged No-Goods," "The Hero of the Hour" and Vivian Martin in "The Fair Barbarian," to large attendance.

Savoy: Marguerite Clark in "Bab's Matinee Idol," Victor Moore comedy, Nevra Gerber and Ben Wilson in "The Mystery Ship," Norma Talmadge in "The Secret of the Storm Country," "The Hidden Hand," Lillian Walker in Kitty Mackay's "Practice What You Preach," and the great favorite, William S. Hart in a two-reel photo drama, "Double Crossed," to excellent attendance Dec. 24-29.

Academy: William Duncan and Carol Holloway in the Vitagraph feature, "Dead Shot Baker," Marie Walcamp in "The Red Ace," Mack Sennett's comedy "Are Waitresses Safe?" Florence Reed in "The Eternal Sin," "The Retreat of the Germans at Arras," "Over the Fence," a Pathe comedy; Mrs. Bingle's melodrama, and Ty Cobb in "Somewhere in Georgia," Dec. 24-29, to good attendance.

Y. M. C. A.: Mary Pickford in "Rebecca of Sunnybrook Farm," "The Fable of What Transpired After the Windup," Victor Moore's comedy, "Invited Out," Ford Weekly, Universal Animated Weekly and a Bray Cartoon Dec. 24 to good attendance.

Plaza: A new star of the screen firmament was presented to the local public, week of Dec. 24-29, by William Fox, who presented Sonia Markova in his latest photo drama, "The Painted Madonna"; both star and picture made a big hit to excellent attendance.

W. F. GEE.

ELGIN

ELGIN, ILL. (*Special*).—Instead of having a five-act vaudeville bill at the Grand, Sunday, Dec. 23, Manager Newman substituted Boyle Woolfolk's "Six Little Wives" (tabloid musical comedy). Satisfying business at all three performances. Good music, dancing, attractively costumed chorus girls, excellent company, greatly pleased.

MRS. J. A. DUMBER.

VAUDEVILLE'S GREATEST CREATIVE ACT IN ONE
SEASON'S GREETINGS
New Year's Week—Dec. 31st, Keith's Palace Theatre, N. Y. C.
Jan. 7th—Keith's Royal, Bronx; Jan. 14th—Alhambra, N. Y. C.
Frank Parish & Steven Peru
Direction of - FRANK EVANS.
THE ACME OF VARIETY

PROVIDENCE

PROVIDENCE, R. I. (*Special*).—Col. Felix R. Wendelschaefer, proprietor of the Providence Opera House, announces that in behalf of himself and the Shubert Theatrical Company of New Jersey, he has signed a lease of the Majestic in this city. It will open Jan. 7 under the management of Col. Wendelschaefer with a production of the big success, "Oh, Boy!" The Emery Brothers, who have been running the Majestic, will transfer their bookings from the Majestic to the Emery Theater. The bookings will be made as at the Majestic, by Marcus Loew, of New York. The new theater will be known hereafter as the Majestic-Shubert. The lease will run for five years, with the privilege of renewing it for five. Col. Wendelschaefer announces this list of attractions: "Oh, Boy!" "Maytime," "Up Stairs and Down," "Nothing But the Truth," San Carlo Grand Opera company, "A Cure for Curables," "Peter Ibbetson," the Winter Garden Show, "Doing Our Bit," "The Thirteenth Chair," and the return of "Very Good Eddie."

Keith's had an exceptionally big bill for the holiday week. Larry Rielly, the Irish actor and singer, and his Celtic Players in "The Minstrel of Kerry." The company scored a big hit. "Cranberries," a one-act comedy by Everett Ruskay; James Hussey, formerly of Hussey and Lee, assisted by William Worsley, appears in a travesty, "The Fox Hunters"; Madame Loyal's leaping and clowning canines; Heider and Packer are in a musical piece; The Shadowmen offer a pantomimic comedy; Murice Burkart is the singing burglar; Jennie Middleton the clever violinist; Parish and Peru are jumping and equilibristic acrobats; the first of a series of South American Travelogues and special Christmas music. Attendance good.

The Scenic, under the management of Charles H. Meater (formerly with the Globe Feature Film): Week of Dec. 24-29, Triangle program, Keystone comedies, "The Ship of Doom" and the comedy of comedies, "Until They Get Me." Dec 27-29. Attendance large.

Modern: "Jack and the Beanstalk," also Bill Hart in "The Gentleman from Blue Gulch," and the Symphony Players.

Opera House: Dec. 24-29, "De Luxe Annie," with Jane Grey, a Providence favorite, who was the leading lady at Keith's several years ago.

Colonial: A two-act burlesque by "The Step Lively Girls" company. The dialogue is varied by songs and dances and ensemble numbers, in which the chorus is a feature. In the company are Rich McAllister, Ethel Vernon, Harry T. Shannon, Raymond Paine and Nettie Hyde.

Empire: "Who Goes There?" in which Harry Morey, Corinne Griffith, Arthur Donaldson and Mary Maurice appear.

The Casino, Gaiety, Palace, Bijou and Royal are showing good pictures and having large attendance. Emery Theater closed.

Fay's, Emery's and Majestic include singing, dancing, a dramatic sketch, acrobatic stunts and photoplays and moving pictures; both houses doing fine business.

Most of the theaters in Providence gave an extra performance Christmas day and a midnight show New Year's eve.

The war tax has not affected the attendance in any of the theaters so far.

ELMER C. SMITH.

WILLIMANTIC

WILLIMANTIC, CONN. (*Special*).—The Christmas holiday business was most lucrative, as the picture houses offered the only amusement. Loomer: Julian Eltinge in "Countess Charming," "Golden Rule Kate," and "Master of His Home" were prominent. Gem: "One Law for Both" was a big one that got advanced prices willingly from pleased patrons. Scenic: "Doll's House" was the Bluebird favorite. At the matinees it seems that one show would suffice, as at the second showing sometimes only three or four persons are in at the finish. The evening shows in the smaller manufacturing cities should begin at about 7:45 p. m. and have one exhibit, as the working people get out of the mills and stores at 6 p. m., and the bulk of audience arrives about the middle of program, disturbing those already present, and a second show is run for their benefit. At 7 p. m. very few are present and the house is not really full until 8.

C. C. PALMER.

PORTLAND, ME.

PORTLAND, ME. (*Special*).—Week of Dec. 24, B. F. Keith's: Vaudeville featuring the Emmett J. Welch minstrel revision and the motion picture, "Fools for Luck." The supporting bill included Trennell Trio, "Mrs. Ritter Appears," William and Ada White, Frosini, Ronair and Ward and Hearst-Pathe Pictorial. Current week, feature picture, Mary Garden in "Thais."

New Portland: Loew vaudeville, comprising two excellent bills which included the Six Provins, Dacey and Chase, Jack Lewis, La Juliette, the Parisian dancer, Tommy Ray, the singing fireman from the ill-fated Lusitania. For the last of the week the featured act was Tom McKay's Scotch Review, the Arleys, Frank Maltese and company, Georgia Comedy Four and the Marvelous Tyler.

Casco: Motion pictures showing for the first of the week Marguerite Clark in "The Seven Swans," and for the last three days Fannie Ward in "On the Level." Work is rapidly progressing on the Strand which, when completed will be one of the finest motion picture houses in New England.

Empire: Motion pictures. For Monday and Tuesday the feature picture was Emily Stevens in "Alias Mrs. Jessop," and for the last four days a special holiday bill, "Jack and the Beanstalk."

Elm: Motion pictures featuring Charlie Chaplin, Edna Goodrich, Peggy Hyland, Marc McDermott and Sonia Markova.

Greeley's: Ethel May Shorey and company.

On New Year's eve two performances at Keith's and the Empire offered a special program beginning at ten o'clock.

It is a matter of regret that the Jefferson has been dark for so long a time and that Portland is not able to see any of the road productions.

PALMER STRAW.

CINCINNATI

CINCINNATI (*Special*).—Holiday week seems to be a fairly satisfactory one for the local playhouses, good attractions prevailing, and fair business, although not quite up to the standard of other years. However, theater managers are becoming accustomed to this sort of thing during war times and as yet we have failed to note any threat on the part of local managers to close their doors because of lack of patronage.

Stuart Walker's company playing Booth Tarkington's "Seventeen," enjoyed a good week at the Lyric. A Christmas party for members of the company was enjoyed at the theater. Manager C. Hubert Heuck presented each one of the employees of the Lyric with a substantial, seasonable gift, so we assume that there has been some profit on current attractions at least. "Good Gracious, Annabelle," week of Dec. 30-Jan. 5.

George Arliss makes a very favorable impression by his presentation of "Hamilton." Anything dealing with American history is particularly interesting just now and while local critics are agreed that it is not a great play, as an entertainment we think it quite satisfactory. Arliss, of course, is always good. Current week, "Cheating Cheaters."

Gladys Hanson in "Liberty Aflame," is creating quite a furor at Keith's. The rest of the bill affords good holiday entertainment.

The Gifts, one of Cincinnati's newest picture houses, is making quite a hit with the public by announcing that it pays the war tax. Ten and fifteen cent prices prevail. The kiddies enjoyed "Jack and the Beanstalk" during the holidays.

WM. SMITH GOLDENBURG.

LOWELL

LOWELL, MASS. (*Special*).—Dan Burke company headed the vaudeville bill at Keith's week of Dec. 25, and made a big hit in the "Old Masher." The rest of the bill included Kaufman Brothers, Meehan's leaping hounds, Newhoff and Phelps, Warren and Frost, Hearst-Pathe Weekly and William S. Hart in "The Silent Man." Keith's is doing excellent business.

Merrimack Square, Owl, Crown, Royal and Jewel to capacity day and night; Academy of Music and Playhouse dark.

Strand: Kitty Gordon in "Diamonds and Pearls" to good business. Fox kiddies in "Aladdin and the Wonderful Lamp," to good business.

L. E. BOLDUC.

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HUTCHINSON

HUTCHINSON, KANS. (*Special*).—De Luxe Theater (motion pictures): "The Whip," Dec. 24-26. Royal: Mary Miles Minter in "The Mate of Sally Ann," Dec. 24; Charlie Chaplin in "The Champion," Dec. 25; Franklyn Farnum in "Anything Once," Dec 26, 27; also, "Who Leads the National Army," 26, 27; Margarita Fischer in "The Girl Who Couldn't Grow Up," 28, 29. Home (W. A. Lee, manager): "The Bird of Paradise," Dec 20; good company to fair business. Convention Hall: Mme. Schumann-Heink Jan. 25.

C. W. OSWALD.

TACOMA

TACOMA, WASH. (*Special*).—Anna Held in "Follow Me," Dec. 18, 19, to fair business; costumes very gorgeous. Moving pictures at the Tacoma, Apollo, Bijou, Colonial, Liberty, Melbourne, Movie, Rex, Rose, Ruston, Star and Sunset.

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TAYLORVILLE

TAYLORVILLE, ILL. (*Special*).—The New Empress, a new modern moving picture theater, opened Dec. 19, under most favorable conditions. The house has a seating capacity of 325. A fine new Seeburg pipe organ orchestra has been installed. Messrs. McCarty and Humphrey are the managers. Their policy will be to book only the best of Paramount, World, Fox and Greater Vitagraph films. Messrs. McCarty and Humphrey are also managers of the Grand, the only theater here playing legitimate or road shows, which are as scarce as "hen's teeth" this season. A novel show in the way of a big boxing exhibition at the Grand Jan. 1. Proceeds go to the soldiers' tobacco fund.

CYRUS D. SIMPSON.

STEIN'S

FOR THE STAGE FOR THE BOUDOIR

MAKE-UP

HARTFORD

HARTFORD, CONN. (*Special*).—Christmas came to Wethersfield State Prison in fine cheer. William D. Ascough, manager of our Palace Theater and president of the Connecticut Theatrical Managers Association, provided an entertainment for the prisoners such as they had never seen before. A well balanced bill of ten acts was presented, each one a headliner of its kind. All were warmly received and all were applauded as seldom before. Among the acts presented were Frances Williams and company, the Tom Brown Scotch Highlanders, Petro Dero Kenello (which is the stage name for John Schadou), Carberri Brothers, dancers extraordinary, and Gillette's famous monkey act. All of these were excellently presented. Several splendid comedians and a couple of vocalists completed the bill. Let it be said, to the credit of all that the entertainers did their very best, and this despite the fact that Christmas Day is a very trying day. After presenting the special performance at the prison the players returned to Hartford, where four performances were given at the Palace. And let it be said, to the credit of William D. Ascough, that this entertainment was under his personal supervision, although he was suffering from a serious bronchial cold, which would have confined the average man to his bed. However, Mr. Ascough was not to be daunted by the possibility of pneumonia, hence the prisoners at Wethersfield had the Christmas of their lives.

Business at Parson's was rather dull during December, but there are many splendid attractions on the advance list which should draw large houses during the next few months.

SEYMOUR WEMYSS SMITH.

SYRACUSE

SYRACUSE, N. Y. (*Special*).—"Eileen" is a real opera. At the opening of a week's production at the Wieting, Dec. 24, Victor Herbert in person conducted the orchestra, enhancing the beauties of his melodies. Under his guidance the richness of the colorful music was brought out by the big augmented orchestra and the company, buoyed by his inspiration, put a dash into the performance which will be long remembered. "Eileen" is a pleasing remembrance of comic opera days long before the taste turned to girlie shows, revues and the "Jazz" craze. Cast and chorus have both beautiful voices and the chorus is the best heard in many seasons. The play is drawing big houses and is the most popular that has visited the city in several seasons. Walter Scanlan's voice made him a great favorite. Scott Welsh, Edward Martindel, Irene Rowan, Olga Roller and dainty Louise Allen scored.

"Seven Days' Leave" opened a week's engagement at the Empire Dec. 24. It is a war play and is well staged and with a few exceptions the cast is popular in their parts. The honors go to Roland Ivan and W. L. Meehan. The rest of the cast, however, are all first rate.

FREDERICK E. MORTON.

OLD TIMERS IN OMAHA

OMAHA, NEB. (*Special*).—The Brandeis Players, week of Dec. 23, presented the famous old drama, "East Lynne." Harry L. Minturn and Ann Hamilton were both well received in the leading roles. Little Miss Doris Secord, an Omaha child, played well the part of Little Willie. Others in the cast were Helen Deland, Mary Hill, Helen Empton, Jack Marvin, Willard Foster, Sidney Riggs, Walter Dickinson and Earle Jamison. "The Cinderella Man" followed.

"FRAN."

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Chgo. Dec 24—indef.

ANGLIN, Margaret: N.Y.C. Dec. 25—indef.

BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Dec. 24—indef.

BEN HUR: Columbus 31-Jan. 5, Cinti 7-12.

BIRD of Paradise (Oliver Morosco): Salt Lake City 31-Jan. 2, San Diego, Cal. 4-6, Los Angeles 7-12.

BLIND Youth (Lou-Tellegen): N.Y.C. Dec. 3—indef.

BOOMERANG, The (David Belasco): Boston Dec. 25—indef.

BRAT, The (Oliver Morosco): Chgo. Dec. 16—indef.

BRAT, The (United Producing Company, Ltd.): Regina, Sask. 31-Jan. 2, Saskatoon 3-5, Moose Jaw 7, 8, Swift Current 9, 10.

BROADWAY After Dark (Woodhall Amus. Co.): Monticello, Ill. 1, Villa Grove 2, Clinton 3, Lexington 4, Gilman 5, Piper City 7, Rossville 8, Oxford, Ind. 9, Homer, Ill. 10.

BUSINESS Before Pleasure (A. H. Woods): N.Y.C. Aug. 15—indef.

CHAMPLIN, Chas. K.: Allenton 24-Jan. 5.

CHEATING Cheaters (A. H. Woods): Cinti. 31-Jan. 5.

COME Back to Erin: Montreal 31-Jan. 5.

COME Out of the Kitchen (Henry Miller): Chgo. Nov. 19—indef.

COUNTRY Cousin (Klaw and Erlanger and G. Tyler). Phila. Dec. 24-Jan. 5.

DANGEROUS Girl (Ed. W. Rowland): Chgo. Jan. 6-9.

DAUGHTER of the Sun (Rowland and Howard): Buffalo 31-Jan. 5.

DE LUXE Annie (Arthur Hammerstein): Bklyn. 31-Jan. 5.

DITRICHSTEIN, Leo (John D. Williams): N.Y.C. Nov. 21—indef.

DREW, John: Albany, N. Y. 5, Hartford, Conn. 12.

EVERYWOMAN (Henry W. Savage): Atlanta, Ga. 31-Jan. 2.

EXPERIENCE (Elliott, Comstock and Gest): Phila. 24-Jan. 5.

EYES of Youth (Messrs. Shubert and A. H. Woods). N. Y. C. Aug. 22—indef.

FAIR and Warmer (Selwyn and Co.): Balto. 31-Jan. 5.

FAIR and Warmer (Selwyn and Co.): Eugene, Ore. 1, Medford 2, Ashland 3, Red Bluff, Cal. 4, Redding 5, Chico 7, Marysville 8, Oakland 10-12.

FAVERSHAM, William: N.Y.C. Dec. 22—indef.

FISKE, Mrs. (Klaw and Erlanger and G. Tyler): N.Y.C. Nov. 19—indef.

FLAME, The (Richard Walton Tully): Oakland, Cal. 30-Jan. 5, Sacramento 6, 7, San Jose 8, Stockton 9, 10, Visalia 11, Porterville 12.

GENERAL Post (Charles Dillingham): N.Y.C. Dec. 24—indef.

GOOD Gracious Annabelle (Arthur Hopkins): Cinti. 30-Jan. 5.

GYPSY Trail (Arthur Hopkins): N.Y.C. Dec. 4—indef.

GYPSY Trail (Arthur Hopkins): Chgo. Dec. 23—indef.

HER Unborn Child: Nashville 31-Jan. 5.

HODGE, William (Messrs. Shubert): Boston Nov. 19—indef.

KNIFE, The (Messrs. Shubert): Montreal 31-Jan. 5.

LILAC Time (Selwyn & Co.): Chgo. Dec. 24—indef.

LOMBARDI, Ltd. (Oliver Morosco): N.Y.C. Sept. 24—indef.

MACK, Andrew (Walter Sanford): Huntingdon, Pa. Jan. 7, Phillipsburg 8, Altoona 9, 10, Johnstown 11.

MADONNA of the Future (Oliver Morosco): Balto. Jan. 7-12.

MAN Who Came Back (William A. Brady): Chgo. Sept. 25—indef.

MAN Who Came Back (William A. Brady): Boston, Dec. 24—indef.

MAN Who Stayed at Home: Chgo. Dec. 24—indef.

MANTELL, Robert B. (Wm. A. Brady): Nashville 31-Jan. 5, New Orleans 7-12.

MARRIAGE Question (Rowland and Howard): Pittsburgh 31-Jan. 5.

MARRIAGE Question (Rowland and Howard): Stamford, Conn. 31-Jan. 1.

MILLIONAIRE and the Shop Girl: Chgo. 31-Jan. 5.

MONTANA (Bankson and Morris): Lebanon, Neb. 3, Danbury 7, Wilsonville 10, McDonald, Kan. 14.

MY Irish Cinderella (H. B. Schutier): Cumberland, Md. 1, Uniontown, Pa. 2, McKeesport 3, Waynesburg 4, Wheeling, W. Va. 5, Marietta, O. 7.

NAUGHTY Wife (Selwyn and Co.): N.Y.C. Nov. 17—indef.

NOTHING But the Truth (Co. 1, Anderson and Weber): Phila. Dec. 3-29.

NOTHING But the Truth (Anderson and Weber): Boston Dec. 31—indef.

O'HARA, Fiske (Augustus Pitou, Jr.): Bklyn. 24-Jan. 5.

OLD Lady 31 (Lee Kugel): Toronto 31-Jan. 5.

ONE Girl's Experience: Chgo. 31-Jan. 5.

PARLOR, Bedroom and Bath (A. H. Woods). N.Y.C. Dec. 24—indef.

PATTON, W. B. (Frank Smith): Ottumwa 30, Buxton 31, Toledo Jan. 1, What Cheer 2, Knoxville 3, West Point 4, Quincy 6, Beardstown 7, Canton 8, Kewanee 10.

PEG o' My Heart: Cleveland 31-Jan. 5.

PETER Ibbetson (Messrs. Shubert): Boston Dec 24—indef.

PIPES of Pan (Selwyn and Co.): N.Y.C. Nov. 6—indef.

POLLYANNA (Klaw and Erlanger): N.Y.C. 31-Jan. 5.

POLLY With a Past (David Belasco): N.Y.C.—Sept. 6—indef.

POST, Guy Bates (Richard Walton Tully): N.Y.C. Sept. 4—indef.

POTASH and Perlmutter In Society (A. H. Woods): Omaha 30-Jan. 2.

SEVENTEEN (Stuart Walker): Detroit 31-Jan. 12.

SKINNER, Otis (Chas. Frohman, Inc.): Washington 31-Jan. 5.

SOLDIER'S Bride, A: Milwaukee 31-Jan. 5.

TAILOR-MADE Man (Cohan and Harris): N.Y.C. Aug. 27—indef.

TAYLOR, Laurette (Klaw and Erlanger): N.Y.C. Dec. 31—indef.

18TH Chair (William Harris): Boston Dec. 25—indef.

18TH Chair (Wm. Harris): Washington 31-Jan. 5.

18TH Chair (Wm. Harris): Detroit 31-Jan. 5.

TIGER Rose (David Belasco): N.Y.C. Oct. 3—indef.

TRAIL of the Lonesome Pine: N.Y.C. 31-Jan. 5.

TURN Back the Hours: Louisville 31-Jan. 5.

TURN to the Right (Winchell Smith and John Golden): Phila. Dec. 24—indef.

UNCLE Tom's Cabin: Omaha 30-Jan. 2.

UPSTAIRS and Down (Oliver Morosco): Boston Dec. 3—indef.

UPSTAIRS and Down (Oliver Morosco): Buffalo 31-Jan. 5.

WANDERER, The (Elliott, Comstock and Gest): Boston Nov. 22-Jan. 5.

WARFIELD, David (David Belasco): Phila. Dec. 24—indef.

WASHINGTON Square Players: N.Y.C. Oct. 31—indef.

WHITE Slave: Phila. 31-Jan. 5.

WHY Marry? (Selwyn and Co.): N. Y. C. Dec. 25—indef.

YES or No (Anderson and Weber): N.Y.C. Dec. 21—indef.

PERMANENT STOCK

BOSTON: Copley.
BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Hathaway's.
BROOKLYN: Fifth Avenue.
BROOKLYN: Grand Opera House.
CHESTER, O.: Family.
CHICAGO: Crown.
DENVER: Denham.
DES MOINES: Princess.
DETROIT: Adams.
ELMIRA, N. Y.: Mozart.
EL PASO, Tex.: Crawford.
HAVERHILL, Mass.: Academy.
HOBOKEN: Strand.
HUTCHINSON, Kan.: Home.
JAMESTOWN, N. Y.: Samuel's Opera House.
KANSAS CITY, Mo.: Grand.
KOKOMO, Ind.; Sipe.
LAWRENCE, Mass.: Colonial.
LOS ANGELES: Morosco.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MALDEN, Mass.: Auditorium.
NEWARK: Orpheum.
NEW HAVEN, Conn.: Hyperion.
NEW YORK CITY: Lafayette.
NORTHAMPTON, Mass.: Academy of Music.
OAKLAND, Cal.: Playhouse.
OMAHA: Brandeis.
PATERSON, N. J.: Empire.
PHILADELPHIA: Knickerbocker.
PHILADELPHIA: Little.
PITTSBURGH: Pitt.
PORTLAND, Ore.: Baker.
READING, Pa.: Orpheum.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN ANTONIO, Tex.: Grand.
SAN FRANCISCO: Alcazar.
SIOUX CITY: Grand.
SOMERVILLE, Mass.: Somerville.
ST. JOSEPH, Mo.: Tootle.
ST. PAUL: Shubert.
TROY, N. Y.: Lyceum.
TULSA, Okla.: Grand.
UNION HILL, N. J.: Hudson.
VANCOUVER: Empress.
WHEELING, W. Va.: Southern.
WICHITA, Kan.: Crawford.
WICHITA, Kan.: Liberty.
WILKES-BARRE, Pa.: Nesbit.
WINNIPEG, Can.: Winnipeg.
ZANESVILLE, O.: Orpheum.

OPERA AND MUSIC

BRINGING Up Father (Gus Hill): Detroit 31-Jan. 5.

CHEER UP (Charles Dillingham): N.Y.C. Aug. 23—indef.

CHU Chin Chow (Elliott, Comstock and Gest): N.Y.C. Oct. 22—indef.

COHAN Revue of 1918: N.Y.C. Dec. 31-indef.

DOING Our Bit (Messrs. Shubert): N.Y.C. Oct. 15—indef.

EILEEN (Joe Weber): Rochester 31-Jan. 5.

FLO-FLO (John Cort): N.Y.C. Dec. 20—indef.

FLORA Bella (John Cort): Louisville 31-Jan. 2.

FOLLOW the Girl (R. Hitchcock and R. Goets): Phila. Dec. 31—indef.

GIRL o' Mine (Elizabeth Marbury): Buffalo 31-Jan. 5.

GOING Up (Cohan and Harris): N.Y.C. Dec. 25—indef.

HANS and Fritz: Columbus 31-Jan. 5.

HAVE a Heart (Henry W. Savage, Western): St. Louis, Mo. 30-Jan. 5.

HAVE a Heart (Henry W. Savage, Eastern): San Antonio, Tex. 30-Jan. 1.

HENPECKED Henry (Woodall Amus. Co.): Osceola, Ia. 1, Lamoni 2, Grant City 3, Bethany 4, Stanberry, Mo. 5, Albany 7, Princeton 8, Milan 9, Kirksville 10.

HENPECKED Henry (Woodall Amus. Co.): Gadsden, Ala. 1, Talladega 2, Cedartown, Ga. 3, Rome 4, Tallapoosa 5, Douglasville 7, Barnesville 8, Dublin 9, Hawkinsville 10.

HITCHCOCK, Raymond: Phila. Dec. 24-Jan. 12.

LAND of Joy: N.Y.C. Nov. 1—indef.

LEAVE It to Jane (Wm. Elliott, Comstock and Gest): N. Y. C. Aug. 28—indef.

LOVE o' Mike (Marbury and Shubert): Chgo. Nov. 10—indef.

MAYTIME (Messrs. Shubert): Pittsburgh Dec. 31—indef.

MAYTIME (Messrs. Shubert): N.Y.C. Aug. 16—indef.

MISS 1917 (Dillingham and Ziegfeld): N.Y.C. Nov. 5—indef.

MISS Springtime (Klaw and Erlanger): Detroit 31-Jan. 5.

MUTT & Jeff (Gus Hill): Kansas City 31-Jan. 5.

ODDS and Ends of 1917 (Norworth and Shannon): N.Y.C. Nov. 19—indef.

OH, Boy! (F. Ray Comstock): Chgo. Aug. 21—indef.

OH, Boy! (F. Ray Comstock): N.Y.C. Feb. 20—indef.

OH, Doctor (Woodall Amus. Co.): Lock Haven 1, Wellsboro 2, Sayre 3, Towanda 4, Freeland 5, Berwick 7, Bloomsburg 8, Danville 9, Lewistown 10.

PASSING Show of 1917 (Messrs. Shubert): Chgo. Nov. 26—indef.

POM Pom (Henry W. Savage): Los Angeles 30-Jan. 5.

PRETTY Papa (Woodhall Amusement Co.): Bloomington, Ind. 1, Rockville 2, Peru 3, Logansport 4, Lebanon 5, Anderson 6, New Castle 7, Bluffton 8, Paulding 9, Hicksville, O. 10.

RAMBLER Rose (Chas. Frohman, Inc.): Boston Dec. 24-Jan. 12.

RIVIERA Girl (Klaw and Erlanger): Pittsburgh 31-Jan. 5.

SHOW of Wonders (Messrs. Shubert): Phila. Nov. 24—indef.

STEP Lively (Woodall Amus. Co.): Fairmont, W. Va. 1, Philippi 2, Grafton 3, Shinnston 4, Weston 5, Clarksburg 7, Sistersville 8, St. Marys 9, Marietta, O. 10.

STONE, Fred (Chas. Dillingham): N.Y.C. Oct. 16—indef.

TOOT, Toot (Henry W. Savage): Balto. 31-Jan. 5.

VERY Good Eddie (Marbury and Comstock): N.Y.C. 31-Jan. 5.

WORDS and Music (Raymond Hitchcock and Ray Goets): N. Y. C. Dec. 24—indef.

YOU'RE In Love (Arthur Hammerstein): Bklyn 31-Jan. 5.

ZIEGFELD Follies of 1917 (Florenz Ziegfeld, Jr.): Chgo. Dec. 23—indef.

MINSTRELS

DUMONT'S: Phila. Sept. 1—indef.

FIELD, Al. G.: Dayton, O. Wheeling, W. Va. 30-Jan. 1, East Liverpool, Ohio 2, Johnstown, Pa. 3, Cumberland, Md. 4-5, Altoona, Pa. 6-7, Harrisburg 8-9, Reading 10, Trenton, N. J. 11-12.

HILL, Gus: Orangeburg, S. C. 31, Savannah, Ga. Jan. 1, Waycross 2, Brunswick 3, Jacksonville, Fla. 4-5, St. Augustine 7, Palatka 8, Tampa 9, St. Petersburg 10, Ocala 11, Gainesville 12.

MISCELLANEOUS

THURSTON the Magician (R. Fisher): St. Louis, Dec. 30-Jan. 5.

REPORTS FROM MIRROR CORRESPONDENTS

MIRROR'S AUSTRALIAN LETTER

In Which Is Information Concerning Players Known in This Country—American Actress in "L'Aiglon"

SYDNEY, AUSTRALIA, Nov. 29 (*Special Correspondence*).—Wirth Brothers's Circus, at the Bridge, Melbourne, is doing good business, and Manager George Peterson is wearing the smile of fortune and success. Both brothers have rejoined the show after their extensive trip abroad in search of novelties, and have brought out a few good ones to open next month, but the balance will not open until the big Easter season at the Hippodrome, Sydney. Captain Winston and his performing seals and the Japanese acrobats are still the main features of the double bill.

Pauline Bindley, soprano with the Paul Dufault tours, is to be the principal girl in the Williamson Pantomime; she hails from Bendigo.

Fuller's Majestic Theater, Christchurch, New Zealand, was burnt down last week, and the damage was estimated at considerably over £25,000.

Marie Tempest, in "Mary Goes First," was a frost in Melbourne, and "A Pair of Silk Stockings" was put up on the following Saturday, with she and Grahame Browne in leads, supported by Gwen Burroughs, Leslie Victor, Frank Harvey and Victor Tatnall. "The Red Widow" opens the Royal Comic's Sydney season Dec. 1.

E. W. Morrison is too busy with the Kathlene MacDonell shows to go with Muriel Starr; he was with her all through her last tour, but George Barnum, who returns to the firm, will take over this company's control.

Phillip Lytton is drawing capacity business with his company playing the Australian comedy, "The Waybacks," a tale of bush life, with pathetic scenes woven in between a stirring love episode. William Stewart in the lead, supported by Madge Hope (Mrs. Lytton), is well received each night. Other members of the company also do well. G. L. Merriman is in charge.

"L'Aiglon" is to be withdrawn in favor of "The Rainbow," on account of the strenuous work the former entails on Miss Kathlene MacDonnell, in the central figure.

A. E. Martin (press representative Fuller's enterprises) is kept busy. At present he is concerned with seven revue companies, four dramatic companies, two pantomimes, and the vaudeville circuit throughout the Australasian Commonwealth; the latter enterprise occupies a great many theaters and means work for several hundred theatrical folk. Ivy Moore (sister of Carrie) is now leading with the Bert Le Blac Revue Company (vide Nellie Fallon) who has gone to the pantomime company to play Principal Girl in "Robinson Crusoe"; Nellie Kolle (another talented Australian who owes her success to the good-hearted Fullers) will be Principal Boy. "The Bunyip" will be revived in Melbourne at the Princess on Boxing Night, and the Robinson company will occupy the Grand Opera House in place of Allan Wilkie and company. The latter combination have been touring the States with two plays for over eighteen months. "The Story of the Rosary" and "Seven Days' Leave," which is now at the Old Adelphi. Fredkswyde Hunter-Watts leads with Hubby Wilkie, and Vivian Edwards, Edward Landor, Walter Hunt, Elwyn Harvey, Nellie Fergusson and H. W. Varna are also there.

Hippodrome: Wirth Brothers' Hippodrome is seating good houses for a season of stock melodrama. "The Christian," "World Against Her," "Chance of a Lifetime," "While London Sleeps," and a long list of weekly changes are featuring George Cross, Maudie Goldspink, Florence Fanning, Lorna Forbes, J. Vincent White, Rutland Beckett and Jack MacGowan. "The Village Blacksmith" will be revived next week, and "The Prince and the Beggar Maid" will follow. William Anderson, who has for so long been an interested spectator in the show business, is again competing for public patronage, and as the shows are well mounted by Reg Robins, and personally produced by George Cross, who plays also the leads, it deserves support. Eddie Bond is acting as general manager for Mr. Anderson, with G. Percival as superintendent.

Tivoli, Sydney: "The Beauty Shop," featuring Vera Pearce, Marie King Scott, Millie Engler, Alma Rock Phillips, Mebelle Morgan and others, was brilliantly received on the afternoon of its first production under Charlie Wheeler's stage direction. The latter, so long with the Bland Holt and Williamson managements, has been transferred to the McIntosh Circuit pending other arrangements. Miss Scott and Miss Pearce scored triumphs, especially the former on her first appearance after her extended illness. The Camille Trio, Ethel Vaughn, Mabelle Morgan, The Sheldons, Neiman and Kennedy, and Signor Roger, vocalist, assist in the best bill McIntosh has ever submitted in one day. Joseph Blascheck and Alice Austin were also with the above combination, and the former's perfect artistry in monologue work was heartily received.

Playhouse: Sydney James and The Royal Strollers returned from their tour of Queensland and partnership with the "Look Who's Here" company, to this popular theater, and although only for a brief season of two weeks scored brilliantly. James's preceding enterprise, "The New Sin," with a cast of male performers only, was also a decided innovation and did good business for the two weeks. Tait's are now occupying the Playhouse with a capital performance of "Quinney's," and drawing huge business. Sara Allgood, Cecil Brooking, Tien Hogue, Beatrice Yaldwyn, Doris Gilliham, Cyril Mackay and Ray Souper, with Gregan McMahon as "Quinney" and producer, fill the roles.

Conservatorium: Jack Brownlow successfully engineered the recent Edward Goll and Henry Verbrugghen recitals at the Sydney Conservatorium. The result was magnificent and enthusiastic audiences, and the effort was regarded as one of the biggest things to date in musical history.

Returns from the U. S.

The Royal Comic Opera Company (Williamson's) are due back here after the Manhattan season, which terminates at the end of this month. Louis Kimball then goes to Melbourne and onwards to support Muriell Starr, who returns from the U. S. A. with new novelties, including "The 13th Chair" (very much sought after) and "The Bird of Paradise," in which latter play she opens. Villiers Arnold is in New Zealand with the Royal Comics, and Pearl Ladd (I hear) in U. S. A., starting picture work. Aniola Pearce is still in the United States, having a look around with the idea of producing plays for Tait's. Cyril Maude had to cut his season in Sydney short owing to the strike, arrangements for his extended tour being quite dislocated.

Criterion: Kathlene MacDonell, in the name part of "L'Aiglon," must be very warmly appreciated for her really wonderful performance of this most difficult and arduous role. E. W. Morrison capably produced the piece. Roy Redgrave repeated his performance of Flambeau with as much finish as he always does, and Chas. Waldron as Matternich was also responsible for a fine study of a part somewhat unsuited to his style. Kenneth Brampton, Emma Temple, Gertrude Boswell, Beryl Bryant, Eardley Turner, Claude Bantock and Kenneth Brampton all acceptably fill the next important roles; Elly Malyon and Plumton Wilson get excellent results from their labors, the former impersonating the little Duke and the latter the Emperor of Austria. "Cheating Cheaters" and "The Willow Tree" will occupy this theater until about March, 1918. Bob Beaston, long with the firm, has resigned; he was for many years treasurer at Her Majesty's, and later at the popular and pretty little Criterion, with Mr. Hazlitt. Bedge P. Carey is now acting as stage manager with Kathlene Macdonell. E. W. Morrison is producing the three new plays for Kathlene MacDonell, the first of which is "Cheating Cheaters." Elly Malyon will play a very important role in the production, but Plumpton Wilson will be absent from the cast. Latest news from the Williamson firm is that "Peter Pan" is now definitely off, although enthusiasts have not yet abandoned hope of its revival by Kathlene MacDonell.

Frank Waddington has retired from the picture business and will in future figure as a private citizen.

Esther Mitchell did a capital short study in "Baby Mine" at the Criterion recently when that piece was staged and produced by Bob Greig, under the Williamson regime. Beatrice Holloway played lead delightfully in the show, and Edwin Lester, Marion Marcus Clarke and Fred Maguire were prominent supporters. Violet Yorke (first appearance) displayed a very quiet and restrained easy-going manner which won much sympathy. The cast and show was wholly Australian, and reflects credit on the firm. Greig and Beatrice have for many months been touring New Zealand and Africa with the farces made popular here by the late Josephine Cohan and clever Fred Niblo, and have developed marked ability in farce work. They are to leave for the States by Christmas—probably by this mail.

Cyril Maude's Purchase

Bert Bailey, Edmund Duggan and Julius Grant are back again at the Princess, Melbourne, with their Shakespearian company, and are doing well. Ian Maclaren is producer and is well recorded as Hamlet.

Signorina Russ and Signors Cacialli and Scamussi have left for a year's engagement with some opera company playing in the East.

Cyril Maude has purchased the Williamson directorate's scenery for "General John Regan," and is taking it with him to New York. Look out for it, it is well worth while.

Her Majesty's: The Williamson Comic Opera Company have occupied this theater for some months now, and have staged "So Long, Letty," "High Jinks" and "You're in Love," the latter featuring Maude Fane, who has now definitely taken Dorothy Brunton's place, with emphatic success. Alfred Frith, Wm. Greene, Connie Edisa, Field Fisher and Tom Preston, Jack Hooker and little Rita Nugent dance and sing with much eclat.

Louis Kimball and his host of pantomime assistants returned here last month with the former in the lead of "Mr. Manhattan." C. H. Workman, Arthur Staigant, George Young, Hilda Guiver and Constance Cayley are in the cast. George Matheson and H. H. Manair look after the business part of the program.

Criterion: Louis Kimball occupied this theater for a few nights before going to the Big Theater with "Manhattan."

News of the Film Folks

Royal: The Royal has been alternately housing pictures, the Waller Company, in "Look Who's Here," and again pictures. The Williamson firm produced "Milestones," and Sarah Bernhardt, in "Mothers of France," with good results; also a local film, "Church and the Woman," with same satisfaction, but each was only screened for one week.

Palace: The Taits came back again with "The White Chrysanthemum," and Barry Lupino, assisted by Fayette Perry (charming), Andrew Higginson, Fred Monument, Leslie Donaghey, Lionel Walshe, Lilian Tucker and others to support. Lupino is by far the best of the bunch, with Fayette Perry a good second. After several weeks of fatiguing work for Teddy Gravestock (in front of house), "Very Good Eddie" has left for Adelaide. After a short season in that city they go into active rehearsal for the pantomime "Aladdin," with a local girl, Olive Godwin, as Principal Boy. The "Turn to the Right" company were hung up for several weeks on account of the strike, and in consequence lost much time and money. Eventually they proceeded to New Zealand, where they are now doing good business, and return here at the end of the month with "New Henriettа."

The Tait management are doing things in the very best style at the Playhouse, Sydney, as regards the musical portion of the "Quinney's" show. They have engaged for the season three sterling artists—Bryce Carter, 'cello; Florent Hoogstoel, violin, and Carlton Fay, piano.

The pioneer film of the New English Samuelson Film Manufacturing Company, "Milestones," had a splendid though very short run at the Royal. The new firm's leading players were Campbell Gullliam as John Rhead (through all periods), and Mary Lincoln as Rose Sibley. The various periods and stage crowds were delightfully filmed and Owen Nares, Hubert Harben, Minna Gray, Esme Hubbard, Isobel Rhoom, Winifred Delevanti, C. Morton Yorke, Molly Hamley-Clifford, were also responsible for some remarkably fine passages of acting. The piece was produced by Thomas Bentley, and was pioneered in Australasia by A. B. Sheppard in conjunction with the Williamson directorate.

Florence Young, Reginald Roberts, Leslie Holland, Claude Bantock, Phil Smith, Dick Shortland, and Nellie Payne are still with the Royal Comic Opera company and will appear in the "Red Widow" next month.

Frank Cullenaine (for years stage manager with Allen Doone throughout his various Australasian tours), is at present with his wife appearing in the Anderson melodramas at the Kings, Melbourne. Both are good artists and charming people, well known to visiting Americans.

Jack Haskell arrived this week and will produce "The Bing Boys," for the Williamson firm. The same firm are also staging "The House that Jack Built" (cast by children), as an extra Christmas attraction.

Frederick Ward has written an opera and the music has been composed by Alfred Hill, the lyrics by D. H. Souter. Sydney James will produce the work at the Playhouse on Xmas with Ward in the leading comedy role.

Ian Maclaren is due in Sydney shortly with "Much Ado About Nothing," "As You Like It," "Julius Cæsar," "David Garrick," and "The Merchant." "Grandad Rudd" (Steele Rudd's latest effort) has had a wonderfully successful season at the Kings, lasting over seven weeks. It is an epilogue (or similar) to "On Our Selection."

Pearl Ladd received a cable from the Williamson management to return to Australia immediately to appear in the pantomime, "Dick Whittington," Xmas, and arrived by the S.S. *Sierra* after a record travel. She was only permitted to stay with her people in California for a few short hours, and her appearance with this combination will add distinctly to the show.

BRUCE R. HUTTON.

ST. PAUL

ST. PAUL, MINN. (*Special*).—Upon the heels of John Kellerd's week in Shakespearian repertoire, the Metropolitan offered "Turn to the Right," Nov. 18-24; Maude Fulton in "The Brat," Nov. 25-Dec. 1; "Stop! Look! Listen!" Dec. 2-8. "The High Cost of Loving," presented several times in stock at the Shubert, as a straight farce, was presented with musical embellishments by Kolb and Dill Dec. 9-15. Max Figman, always a great favorite here, appeared in "Nothing But the Truth," Dec. 16-22. "A Good-For-Nothing Husband," at popular prices, Dec. 23-29.

The Orpheum, New Palace and Hippodrome continue with vaudeville, the latter two houses with the ten-and-twenty variety. The Star offers "real" burlesque, and the Blue Mouse, New Princess, New Garrick (formerly Grand and Strand), Starland and Majestic continue with pictures.

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